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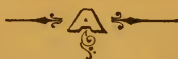
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IN

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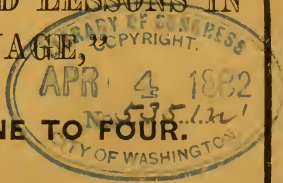
TEACHERS' GUIDE

TO

**"LETTERS AND LESSONS IN
LANGUAGE,"**

NUMBERS ONE TO FOUR.

By **J. H. STICKNEY.**



NEW YORK

BOSTON

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STUDIES IN LANGUAGE.

INTRODUCTION.

THE following treatise is a guide and key to other books—the teacher's half of a work not here given in full. The constant reference that is made to its *other half* renders it impossible that it shall be intelligently read apart from the following named series of school text-books by the author:

“Letters and Lessons in Language,”
Numbers One to Four.

GENERAL EXPLANATION OF THE SERIES.

The principle upon which the teaching is based is that of showing the powers and beauties of language in natural ways as a preparation for the later study of language sciences.

It is our belief that these offices of words can be felt and appreciated long before they can be grasped under general principles or defined in general terms.

There is a natural interest in *names*, while that in *nouns* is artificial. To discuss the use of

“dainty,” “fiery,” and “noble,” as they describe Gamarra, Barry Cornwall’s blood-horse, is quite another thing from creating an interest in a sentence for the prudential consideration, *immediately brought to light*, of teaching adjectives.

These grammatical considerations are entirely omitted in this preparatory course.

A month’s time will suffice to teach the structural frame-work of the English language and prepare pupils for beginning ordinary grammatical analysis, if taken when such study is pertinent in a school course. To begin by studying words only to refer them to one or other of the parts of speech, with children of eight or nine years of age, and to keep this knowledge in constant review for five years that it may *then* serve a useful purpose, has long been condemned as lacking both economy and good sense.

Yet every school series provides a dilution of its grammar in an elementary book which teaches imperfectly what its successor is supposed to teach in full. Finding this elementary book in pupils’ hands, the teacher endeavors to inspire interest in it, and to attain success; and to do this uses language lessons and selections in literature chiefly in their *grammatical* aspect.

The doctrine of the present book is that a diluted grammar is not the best preparation for subsequent grammatical knowledge.

A natural study of the language forms of

selected readings, in which *ulterior ends are kept out of sight*, yet in which each exercise is the stepping-stone to a higher, will bring school-children at twelve or thirteen years of age to the place where they will grasp at once the necessary technical forms for explaining language constructions, and begin to appreciate the rules and principles which regulate English usage. This time can not be hastened. To appear to anticipate it by teaching definitions to children at eight or ten is manifestly a mistake, since it robs them of opportunities for better culture.

This is in brief the object of the present work. The author realizes fully the extent to which it is an innovation, and asks all who believe in its principle, to give it the cordial help that every book, and especially every new book, needs at the hands of those who teach it.

If pupils, while pursuing its studies, fail somewhat in the glibness which often attends entirely thoughtless and meaningless recitation, it may be at some personal cost that the teacher insists that the work is the more healthful and profitable for this very lack.

The sections into which this manual is divided correspond with the successive lessons in the three divisions of the pupil's books, giving equal place to Invention—the language of thought—Conversation upon the offices of words and the construction of standard products in Literature.

BOOK I.

SECTION I.

INVENTION.—*The Beginning of a Story.*

WORD STUDY.—*Letter One. Ways of Naming.*

LITERATURE.—*The Belfry Pigeon.*

The difficulties of new work are chiefly at the beginning. A thread of method found, it is soon easy to follow it. The manual will therefore develop at some length the earlier lessons, thus suggesting models for those not so fully wrought out.

The first pages of Letters and Lessons are left blank for the pupil's use in recording a story in six successive chapters. This is believed to be the most elementary exercise in continuous composition.

The oral teaching which follows, though somewhat abridged in form, will set the class afloat on the sea of this new enterprise, the winds and currents of which it will then be safe to trust for successful progress.

A Story.

[Letters and Lessons, Book I, page 1.]

AN ORAL LESSON. *Teacher.* The lower half of the cover-page of your book [Letters and Lessons, Book I] contains its table of contents. Notice what is given as the work of Part One.

Pupil. Invention. A Story of Country Life.

T. To what page of the book does it refer you?

P. Page one.

T. Turn to it, and tell me what you find.

P. A picture.

T. Is the picture the *first* thing on the page?

P. No. Part First is at the head of the page.

T. That is the *heading* for this part or division of the book. What follows it?

P. "A Story of Country Life."

T. What is that?

P. The story-heading or title.

T. What is contained in the brackets?

P. "See third page of cover."

T. Turn to it, and tell me what it contains.

P. A letter to explain the story.

T. Turn back to page one.

T. And what comes next?

P. The word "By."

T. Who can tell me what that means? John may.

P. There is space below for a name.

T. Whose name?

P. In my book it would be my own name.

T. What would the name indicate?

P. That the story is written by the person named.

T. In what sense do you use the word "written"?

P. It means *composed*.

T. Yes, composed means *put together*; invented would

be a more exact word, and in the table of contents this part of your work is called invention. What is the use of the picture?

P. To illustrate the story.

T. Explain the line below it.

P. The gentleman is saying it to the boy in the car.

T. What part of the story does the picture represent?

P. Leaving home. Saying "Good-by." Beginning the journey.

T. For to-morrow's lesson you may read the letter on the cover-page, examine the picture, and invent the story as far as the picture carries it.

SECOND ORAL LESSON. THE PICTURE AND LETTER.

Teacher. What is the subject of the picture?

Pupils. A Leave-taking. Going on a Journey. Scene in a Railroad Depot. Saying "Good-by," etc.

T. Who are the persons? What other leave-taking preceded this? Where did it take place? Between what parties? What transpired between?

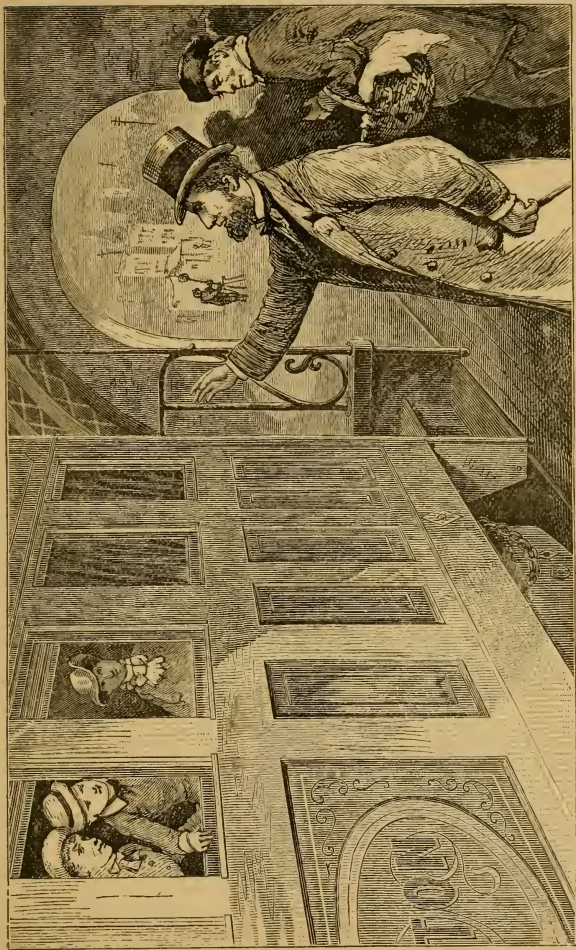
T. Where are these children going? For what purpose? For how long a time?

At what time of day will you suppose them to begin the journey? What is the length of the journey, and what time will it require? Will you admit of any delays? At what time will the children reach their destination?

What do you observe about the gentleman, and what account can you draw from the picture?

On which car of the train and in which seats of the car are the children seated? What baggage may they be supposed to have taken?

Go back now to the beginning of the matter, and settle the following points: Who proposed the visit? What led to the suggestion? Who seconded it, and in what words



“ Good-by ! Keep your check, Charlie, till you see Uncle James.”

and ways? What objections and difficulties may have had to be overruled and obviated? Tell all this in the words in which it is supposed to have been expressed.

What preparations were needful, and what persons engaged in them? What time must have elapsed before arrangements were completed for the safety of the going? What acts and anticipations filled the minds and time of Charles and Helen?

Picture the final act of leaving home, and the getting to the railroad station.

A lively imagination will find no difficulty in throwing an air of reality about this scene, and supplying the minor details.

Perhaps a fine autumn morning woke in the mother's mind the remembrance of the delights of her childhood in the clear October days, and called forth the expression of it at the family breakfast-table. Perhaps some outburst from Charles or Helen gave the impetus. Possibly a letter from one of the Baxter family brought the invitation, or it may be that the need of a new school building threw unexpected time on the hands of the children, and so an unusual opportunity.

Among these and other hypotheses the class must choose one, and, adopting it, make the form of the story correspond.

Map out the story in class with the degree of detail which the grade and attainment of the pupils are found to demand. Remove the difficulties to the extent of putting every child at ease about undertaking the work, and do not allow the impression to be taken that the kind of work is in any sense exceptional.

Require the result to be written upon slates or practice paper, and call for the reading of as many papers as the time may allow. Give preference to the *average talent* of the class, and assume for the unread papers what has been found to be true, both in excellences and defects, of those that are read. Offer criticism and suggestion as each exercise is read, and make occasion to *teach* anything of value that the exigency may allow or suggest.

If the exercise has been written *fairly*, give the pupils the encouragement of knowing that you are satisfied. Give pupils time to correct errors and revise work, then file the papers.

THIRD ORAL LESSON. THE JOURNEY.

The incidents of the journey, the meeting at the end of the route, the ride in the carriage, the arrival at the farm, and the experiences until bed-time, may be developed as a part of the first chapter of the continued story.

Ways of Naming.

[See pages 19 and 20, Book I. Letters and Lessons.]

ORAL LESSONS TO FOLLOW THE READING OF THE CORRESPONDING LETTER IN THE PUPIL'S BOOK.

What is a **name**? It is a word by which a person or thing is called or known.

As applied to persons, it answers the questions, "Who is he?" and "What is he?"

A person may have many names, yet there is but a single answer to the question, "What is his

name?" This is his personal or **individual name**. It is recorded in the register of the town or city in which he lives, and is the usual means of identifying him.

Other names are **general**; that is, they are *not* the special property of any single person to the exclusion of others.

Individual names have no meaning in themselves. They stand as the word-representation of the individuals to whom they belong. If they could mean anything they might often grow to be inappropriate to the persons bearing them. Refer to our use of such names as Faith, Patience, Smith, Baker, and explain that the words lose their real meaning when applied to persons.

General names have in most cases a meaning that can be clearly defined and illustrated.

Examples: Who is he? He is Frederic Baker, the son of Dr. Baker.

What is he? He is the *organist* at St. Paul's Church, and a *teacher* of music. I am told he is also a fine *singer*.

Ask and answer similar questions in a variety of ways in case of both real and imaginary persons.

What is your name? George Henry Emerson. Who or what are you? I am the janitor of this building. What are you besides? I am a blacksmith by trade. I am an Englishman, a freemason, a republican, a churchman, and a citizen.

Count the names this person takes to himself.

RELATIONSHIPS GIVE NAMES TO PEOPLE.

One may be a son, brother, father, uncle, cousin, and nephew ; or daughter, sister, mother, aunt, and niece to different persons, and so be called by all these names.

Or one may stand in the relation to another of friend, adviser, companion, comrade, or foe. The laborer is put into relation to an employer ; the servant to a master or mistress. A pastor, priest, or deacon holds a relation to a church, a leader to a band, a foreman to a class of workmen. In a meeting of citizens one is named president, another secretary, etc.

A city names one man a mayor, others aldermen, etc.

While under a physician's care one is called a patient. When employing a lawyer one is a client. To the merchant with whom he deals one is a patron. Persons living in the same section of a town call each other neighbors ; others are acquaintances or strangers.

All these are ways of naming.

NAMES EXPRESS TRAITS OF CHARACTER.

A little child in a family answers to the names, sunbeam, fairy, bird, flower, and also to mischief, rogue, tease.

An idle person going from place to place begging is called a vagabond or tramp. There are names for those who serve their country and for those who betray it.

No person can habitually tell falsehoods, commit theft or any other crime without acquiring a name appropriate to his character.

Dickens, in his "Child's History of England," gives the nicknames of the different kings, showing personal peculiarities or traits. Names of animals are often given to persons to express some ruling tendency.

Care must be taken to distinguish between NAMES, or words by which persons may be *called*, and EPITHETS, words which only describe. We may say that a person is cunning, or we may *call* him a fox. We describe a person by saying he is wise, and *call* him a scholar. Neither "wise" nor "cunning" is a name. A convenient test for a word, to tell if it is a name, is the use of A or AN before it. We can say, "He is a patriot," or "he is patriotic," but not "a patriotic" unless we add a name, as, for example, citizen, or soldier.

NAMES DENOTE OCCUPATION.

Trades and professions give names by which persons following them are called or known.

From carpentry, the art of cutting and joining timber to frame and finish buildings, we have the words carpenter and joiner, to name the people practicing it. Smith names a man who works upon metals and helps to form the names blacksmith, silversmith, goldsmith, etc. It will be easy and useful to compass the usual trades and write the list of names as a spelling lesson.

To be trusted in the practice of medicine a person must have acquired special knowledge and passed examination in it, for which he received a degree and the right to be called *doctor*. Many of the higher kinds of learning give distinctive names.

Rank in office and membership in societies give titles, which are either attached to the personal name or used in place of it.

Classify the following names as directed under numbers 1, 2, 3, 4, on page 20 :

Servant, companion, master, overseer, gardener, student, pianist, inventor, chemist, Jew, Christian, Spaniard, sovereign, coward, wife, benefactor, tyrant, duke, prince, lion, boor, fop, villain, miser, spendthrift, caretaker, spy,

peasant, Protestant, daughter, ancestor, relative, townsman, odd fellow, colonel, private, chum, wheelwright, clerk, pioneer, philosopher, forger, grandson.

Explain the names in the following selected lines?

"I'm to be queen of the May, mother; I'm to be queen of the May."

"Do you think, O blue-eyed banditti!
Because you have scaled the wall,
Such an old mustache as I am
Is not more than a match for you all?"

"Gamarra is a dainty steed." (See page 40 of L. and L.)

"Green little vaulter in the sunny grass,
And you warm little housekeeper
Who class with those who think the
Candles come too soon."

"Go ye, and tell that fox, Herod, Behold, I do cures to-day and to-morrow, and the third day I shall be perfected."

"Go to the ant, thou sluggard; consider her ways and be wise."

"Charles is the drone of the hive, the black sheep of the flock."

He is my kinsman. The pastor called to-day.

Miller. I believe I hear the rogue. Who's there?

King. No rogue, I assure you.

Miller. Little better, friend, I believe.

Pray, who are you? What's your name?

King. What authority have you?

Miller. Sir, I am John Cockle, the miller of Mansfield, one of His Majesty's keepers, and I will let no suspicious fellow pass this way, etc.

Alexander. What, art thou that Thracian robber of whose exploits I have heard so much?

Chief. I am a Thracian, and a soldier.

Alex. A soldier! a thief, a plunderer, an assassin! the pest of the country!

CHRISTIAN NAMES AND SURNAMES.

Most personal names have two parts—the first, from being publicly given in the ceremony of baptism in the Christian Church, is called the **Christian name**; the second or last is the **surname**. It is generally the name of the family to which one belongs.

There was a time when a single name was sufficient, but the trouble of inventing original names led to the custom of repeating the same name until it had become too common to distinguish its possessor. As an example of this, let any person count the Johns of his acquaintance. This occasioned the necessity for added names, and finally for the fixed surname.

The latter often arose from some circumstance in a person's life. John of the Adams family became John Adams. Jacob, the tailor, named himself Jacob Taylor, and added the same surname to the names of all his children. Robert, the miller, became the head of a numerous posterity bearing the name Miller, though none of his name should adopt his calling. Fitz, meaning son, and O', grandson, headed long lines of names, such as Fitzhugh, Fitzpatrick, Fitzgerald, O'Brien, O'Connell, O'Neal. Allen, of the hill, became Allen Hill, and he of the dale Allen Dale. Walter, son of Dennis, wrote himself Walter Dennison, and his son Dennis perhaps became Dennis Walterson. In process of time surnames became fixed.

NAMES FOR ANIMALS AND PLANTS.

Words to designate animals, except in the case of pets and such as come into personal connection with people, are general.

A particular horse may have an *individual* name, known to his owner and a small circle of his owner's friends, but the name *horse* belongs to the class of animals of which a Gamarra or a Roland is one member. Any single animal might be so distinguished; and the more intelligence an animal displayed, the more like a human being it appeared, the more interest there would be in giving it a special name. Persons who are fond of pets treat them as if they were almost human, and teach them to answer to an individual name. Pupils in a class can furnish examples to illustrate this kind of naming, but must not forget that but *a very insignificant part of the animal creation rise to such a dignity.*

The names of plants and animals, especially of unfamiliar ones, often have the appearance of being individual. This comes from the fact that names of the persons who bring them first to notice are given to them with slight alteration.

The question to ask over a name, to test its kind, is this: "Does it belong to this *one thing*, or to this *and others like it?*"

NAMES OF THINGS AND PLACES.

In the same way that a pet bird may bear an individual name, anything may that the person owning or using it chooses to treat like a companion or friend, or to consider as a single thing having a particular interest.

Thus a kite, a boat, a ship, an engine, or any toy or machine may have its individual name as well as its general or real one. The heavenly bodies were at one time believed to be either the substance or the expression of the gods, and each had its particular name. The study of astronomy could not well be carried on without these individual names.

Continents, states, cities, towns, rivers, lakes, gulfs, bays, oceans, seas, mountains, great plains and valleys, and all other striking features of the earth's surface as it is known by man, *need and have* distinct individual names by which they are called and known.

There are hundreds of *cities* and but one Chicago, hundreds of *waterfalls* and but one Niagara. It is this that gives the individual name its value as a means of *designating a particular person, place, or thing*.

The general name, by grouping things in classes, according to their resemblances, comes to have a definite meaning. The study of the *marks*, by which things are thus classified under a single word, follows in a subsequent lesson.

The teacher will readily see that the question over a great many names—"Is this name general?" or is it "individual?"—extends and clears the conception of names, and so precludes the necessity of continuing the question—"Is this a name?" after it has become tiresome.

One other question has also this cumulative value; it is this: "Under what general name is this individual one comprised?"

Answers: "John Andrew is included under the general name *man*."

The name "Ohio" belongs to the class name "State."

**A Study in Poetry. The Belfry Pigeon—
By N. P. Willis.**

HELPS TO ORAL INSTRUCTION.

Three special points enter into this exercise, as treated in the children's book, page 37.

1. A study of the meaning and office of words.
2. The arrangement of rhyming and rhythmic lines.
3. Change of diction involved in telling the story in other words.

New subjects are, as a rule, treated to best advantage by taking but a little at a time. No one selection in poetry should be made to carry the burden of an exhaustive treatment. There are words in even simple reading whose meaning the children may not be safely challenged to interpret. The teacher shows wisdom in avoiding such, knowing that the sentence may be comprehended in spite of an obscure word.

In the present lesson neither thoughts nor words are above the easy grasp of children of nine or ten years.

Two forms of questioning under slightly varied expression cover the first of the above-named points, as in the following cases :

1. Where was the nest built? On the cross-beam.
2. What is told by "on the cross-beam"? Where the nest was built.

1. To what kind of bird did the nest belong? A pigeon.

2. What is told by "of a pigeon"? The kind of bird that built the nest.

1. How was the nest built?

2. What is the word "well" used to express?

At the first questioning use form number one; and at a later one, number two. To use both together gives an uncomfortable appearance of cross-questioning.

Do not force a meaning beyond its place in the poem. "With the morning air" is of little value, except for filling the line, a necessity laid upon the poet as distinct from the story-teller. Let the pupils observe this, and try to meet the difficulty in some other way.

Find place for question or explanation upon the following points:

What longer expression does "there" recall?

The word "track" means (1) the course taken by any moving thing, and (2) the mark left by such a course. Which is it in this case?

"Wary" is a good word, which is not yet in the natural vocabulary of the pupils. The old form is "ware," and means cautious, vigilant, watchful against danger, as in beware and aware. It is a picture-word describing the bird as it comes down to the street for the grains dropped by passing teams.

By what expressions is the fact of a *clock* on this church-spire indicated?

A little license is taken in the use of "chime" for clock-striking, which resembles the real chime only in

requiring a number of strokes to carry a single meaning.

What meaning is gathered into the words "whatever" as used in the poem?

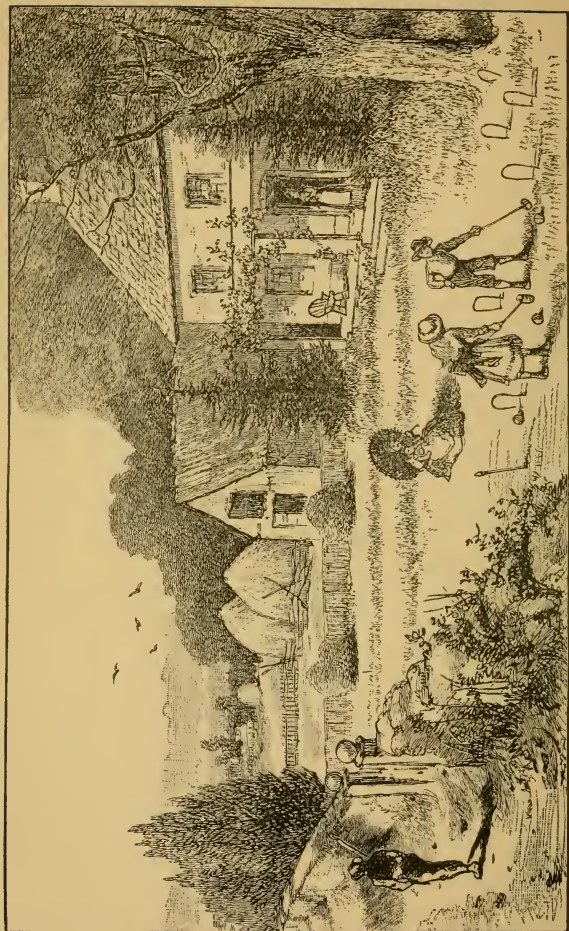
Quote the following lines, omitted in the children's books for lack of space :

" When the tongue swings out to the midnight moon ;
When the sexton cheerily rings for noon ;
When the clock strikes clear at morning light ;
When the child is waked with nine at night ;
When the chimes play soft in the Sabbath air,
Filling the spirit with tones of prayer ;
Whatever," etc.

It is sufficient for a first lesson in metrical composition to note the rhymes, the even length of lines, and the use of capital letters. In story poems, with the exception of a few humorous ballads, the musical rhythm takes a subordinate place.

The writing of the story in other words may wait till subsequent lessons have helped to give a larger freedom in expression ; but the questions of the teacher may without difficulty lay the foundation for such an exercise.

What did the pigeon do ?
Was the nest a home for all the year ?
Who observed its life and told its story ?
What feelings did its ways awaken in the poet ?



"Come out and play, Emily; we'll teach you how."

SECTION II.

INVENTION.—*Chapter Two of the Story* Chisholm.

WORD STUDY.—*Letters Two and Three.* Picture Words.

LITERATURE —*Perseverance. The Fly.*

The Story. Chisholm.

[Letters and Lessons, page 4.]

Life in the country anywhere will serve as the basis for the description of the experiences of Charles and Helen. Some pupils in every school-room have had similar experiences, and a little questioning by the teacher will bring them to remembrance.

1. The old-fashioned country house may be described with its homespun carpets, and furniture a generation old. Go with the children to the great attic, where still more ancient days may be recalled; to the barns, filled in October, so that children can climb to the highest beams; the tool-house, where every branch of industry is rudely carried on to meet the needs of farm life, and where it is to be supposed the little boat is made that we see pictured on page 16.

The chapter closes with an exercise in letter-

writing. Insist that your pupils represent Master Charlie as a *real* boy, who writes because he has something to say beside the dead forms of conventional letter-writing.

Study in Poetry. Perseverance.

[Letters and Lessons, page 38.]

EXAMPLES OF RECITATION.

"A swallow," tells the name of the bird.

"In the spring," tells the time.

"Came," tells what the bird first did.

"Essayed," tells what she did afterward.

"To our granary," names the place.

"'Neath the eaves," fixes the place more exactly.

"To make a nest," tells why she came and what she tried to do.

Go on thus to the end of the poem.

2. Explain the two uses of the word "foot" as a *standard of measure*. It is not safe to measure poetry by counting syllables, though it holds in this case. The measure is from one accent to another, taking in the unaccented or slightly accented syllables between. The ear determines it.

3. Story in other words. Examples of result:

A remarkable instance of the perseverance of birds was shown in the spring by a swallow that attempted to build a nest under the eaves of a corn-barn on our farm.

With leaves and straw for a frame-work, and mud for

plaster, she patiently worked for days to make herself a home; but the structure was delicate, and in some way it was broken and thrown down before she had finished it. She was not discouraged by the misfortune, but with the help of her mate gathered new materials and rebuilt the nest.

The work was nearly done, only lacking a few more feathers for lining its broad floor, when, either by accident or cruel design, it was again utterly ruined.

Still she did not lose heart. The third effort was made, and now she is rewarded by a safe home, and by three tiny birdlings, whose calls I heard last night.

The efforts of pupils may not result in a perfectly smooth style of story. It is not to be expected at the outset. Read to them every creditable attempt that is made; and count each good item as a valuable step. Gather from the aggregate stories the best expressions, unite them into a whole, and let it be copied into the books.

The lesson upon the Fly on the opposite page of the pupil's books is an easier study of similar kind. Give it to the class without explanation, and let them do what they can upon it.

The Study of Words.

[Letters and Lessons, page 23.]

PICTURE MEANING.

This letter (Number Two of Letters and Lessons) introduces an unpretentious study of the so-called Presentative Elements of Language.

In natural, fragmentary way, pupils will bring to expression the various ideas for which a word is the sign. By doing so in class-recitation, the thoughts of each become the common wealth.

The word of this lesson is not simply the name of a thing or person, but the **sign of an idea**.

It is not essential to our purpose that the elements of a conception shall be either accurate or full. For example, the language study of the word "stars" may differ from the astronomical. Fanciful notions may be entertained and expressed, and the teacher neither affirm nor reject them. In general, however, whatever is touched should be brightened and cleared of false coloring.

A study of the word "stars" will illustrate the unfinished character which may consist with a profitable language-exercise at this stage of school progress.

EXAMPLE OF ORAL INSTRUCTION.—THE STARS.

Teacher. Who will give me some person's idea of the stars—either a true or a false?

P. They are lamps or lights in the sky.

T. When are they lighted and when put out?

P. They are lighted at evening, and they go out when the morning comes.

P. They rise and set like the sun.

P. They are *not* lighted and put out. They shine all the time, only we do not see them.

T. During the day when we do not see them, are the

same stars shining for the other half of the world, and is the sky that *we* see an *empty* one?

P. If the sun were covered, we should see stars in the daytime; would they be the same ones we see at night?

T. That is a good question, but I am not telling you about stars to-day—you are telling me. What do you think? Can you tell the names of any stars?

P. The Pleiades, the Dipper, Venus, Jupiter, Mars.

T. Are all these stars of the same kind?

P. No. Some are planets like our earth, and some are like the sun. The Pleiades and the Dipper are *groups* of stars.

T. What different ideas do you think people have of the *distance* of the stars?

P. They are beyond the clouds.

P. They are millions of miles away.

T. What of the distance from each other?

P. Some of them are very near together, as, for example, the Pleiades.

P. They only appear so because they are so far from us. They are really very far apart even when they seem nearest together.

T. Of what use are they to the people of the earth?

P. They give light when the sun does not shine.

T. Can you quote any lines about them?

T. The Bible account of the creation tells us that they are for signs and for seasons, for days and for years—that God set them in the firmament to rule over the day and over the night. Gen. i, 17, 18. What does it mean by *ruling*?

P. I should think it meant that the day lasted while the sun was in sight, and that the stars rising and setting told the time of night.

T. They were the first *clocks* then. Is not that one thought of them?

T. The year of the planet Mercury is only a quarter of our year, and that of Saturn is nearly thirty of ours; do either the sun or the stars rule that for them, do you think?

Let this and other conversation go on until the special lines of conception have been touched. Correct any really false impressions as far as may be possible. When the opportunity offers, *read* to the class from "On the Leads," "Other Worlds than Ours," and other excellent books, as a means of instruction apart from language training; but, when a sufficiently full conception of the meaning of the word for the present need has been reached, turn the attention back upon the purpose for which the conversations have been conducted, namely, to show that the *word* "star" is the **name and sign** for all that stars mean, or ever will mean, as more is known of them. Summarize this meaning for their better grasp.

To some, they are only lights to relieve the darkness of the night.

To some, they are like the face of a clock, telling time of day and time of year—a guide in traveling by land or sea.

To some, they are an expression of the glory of the great universe of worlds, and their courses are a proof of the greatness and love of God.

The astrologers tell *fortunes* by means of

them, and watch them to tell beforehand what is to be their luck in various enterprises.

Study *CITY* in a similar way, and prepare the statements for the lesson upon "THE WOODS" on the following page.

These lessons, as has been remarked, are not designed for finished statements in connected form. They take the place in language-study that artists' sketches do in drawing and painting.

Examples: The artist's idea of a *TREE* gives prominence to its form, its mode of branching, the appearance of its foliage, the effect of light and shade upon it.

The botanist's to its mode of growth. He compares it with other trees and plants, and finds a class which can include it.

The forester or woodman looks at a tree for its timber, which he values in amount and quality.

Others value it for shade, for beauty, or for fruit.

The *word* tree is its sign to all.

One person thinks of *FRIENDSHIP* simply as the liking people may have, one for another.

To others it means, in addition, a willingness to bear hardships, or practice self-denial in order to serve.

And it may come to mean that friendship implies readiness to cause pain, to be misunderstood and to suffer that another may be benefited.

These are degrees in the strength or meaning of the word.

SECTION III.

INVENTION.—*Chapter Three. How the Days passed.*

CONVERSATION.—*Class Names. Picture Phrases.*

LITERATURE.—*The Skylark.*

The Story. How the Days Passed.

Take into the story-telling now a little of the animal and plant life, which are the distinguishing characteristics of a country farm. The horses, two for farm work and one for family use, cows, pigs, sheep, hens and chickens; the harvesting of grain and fruit, the husking, nutting, and apple-paring parties, are but examples of what the children have to draw upon. The lengthening autumn evenings, the frosty nights, and rains filling the streams, are occasions for making each day new in interest and incident. A few things plainly pictured have more power than the simple enumeration of a great many, into which pupils fall if left to themselves.

A considerable amount of oral recitation of incidents supposed to be real in the case of the children of the story will greatly improve the final result.

GENERAL TERMS OR CLASS NAMES.

[Letters and Lessons, page 24.]

It belongs to the teaching in this connection to show that, while a name has a clear, fixed meaning, it may stand for things very unlike.

The study of the word "carriage" [Letter Three] introduces the idea of general and specific terms, that is, of higher and lower classes.

If asked, "What is a phaeton?" the pupil answers, "A kind of carriage"; and the same answer may be repeated over barouche, brougham, brett, coupé, coach, carryall, or the rudest car or cart. The questions, however, lead the mind to appreciate that the answer, in each case, *refers the thing to a higher class*, but tells none of its distinguishing marks.

Twenty examples are not too many to fasten this truth in the mind.

Kindness, justice, benevolence, and honesty, belong to the class virtues.

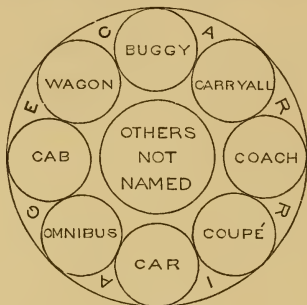
Star, planet, moon, sun, to the class heavenly bodies.

Define the following things by referring each to its class :

¹ Builder, ² cooper, ³ blacksmith, ⁴ thrush, ⁵ terrier, ⁶ potato, ⁷ corn, ⁸ silver, ⁹ bread, ¹⁰ cap.

The illustration of the truth by diagrams may be found to be helpful. It will certainly be interesting.

Let a circle represent whatever is named by the word buggy; another, the word wagon; and others, each separate kind of carriage named by the pupils. The aggregate of the circles must then illustrate the higher class "carriage"; and a single large circle may gather the smaller ones within its circumference, thus:

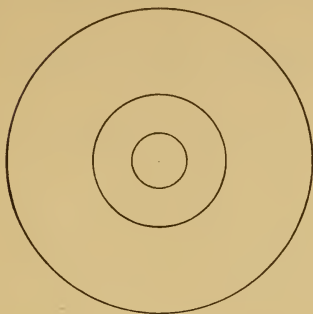


If asked, "What is a *carriage*?" the answer pushes the mind still further from distinguishing marks belonging to any single kind by referring the thing to a still higher class. "A carriage is a *vehicle*," which higher term includes, in addition to all carriages, the sled, boat, balloon — "anything that carries."

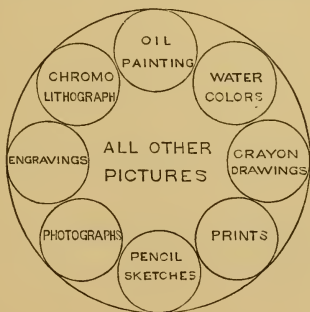
Recitation upon this subject takes such forms as the following:

1. The word instrument names a large class of different things. Knife names a smaller class *within the larger*, and penknife a class smaller still, within the class knife. The relation of the terms may be represented thus: Circle one, the large class instruments, contains space for many classes besides knife; and circle two, other kinds of

knife than the penknife, which is represented by circle three.



2. The word photograph names a particular kind of picture. The class "picture" is larger than the class "photograph," since it includes, besides photographs, paintings, engravings, chromos, drawings, etc., as per diagram.



3. The word sled names a class within the class vehicle. It has all the picture-meaning of vehicle, and its own particular marks or points besides; but it names a very small class, while vehicle names a large one.

4. An apple is a fruit, but not every fruit is an apple. A pippin and a russet are apples, but not *all* of the apples.

Compare the terms handle and knob, metal and tin, ornament and bracelet, clothing and coat.

Picture Phrases or Distinguishing Marks.

[Letters and Lessons, page 25.]

The work of Letter Four shows the action of words upon each other. It leads to the later study of modifiers in grammar; and the discrimination of the extent and content of terms which is the foundation of logical reasoning. It is the opposite of the process by which class-names arise. Beginning with a general but vague term, it brightens the picture meaning, shutting out all of a large class *except itself*, by adding words that are its distinct peculiarities.

Example: The word sky as standing for the expanse above our heads is vague; "blue sky" is a more distinct mental picture; "deep-blue sky" calls for a clearer picturing; and "a patch of deep-blue sky in the midst of white clouds" is a particular definite thing that the mind can see. That which is added to "sky" to make this picture *excludes* all other kinds of sky, as the use of russet or pippin excluded the other kinds of apple. The same result is reached in both cases, though by an opposite process.

The vague general term *loses in extent*, as can be shown by diagram. It *gains in picture-power or content*.

It will often happen that no single word can be found for a class within a class, or for a particular thing.

Under furniture, we may wish to name the kind that is used in a home as distinct from that of an office, a railroad station, or a parlor-car. Having no single word, we add "household" to furniture, and are clearly understood. The word "household" *limits* the wideness of meaning in furniture. Try the effect of adding such words as kitchen, chamber, parlor, library, dining-room—and draw diagrams to represent the relative extent of meaning.

In another line of modifying, try the terms faded, fresh, worn, old-fashioned, modern, etc. ; and in still another, cheap, costly or expensive, well-made, durable, etc.

In choosing examples, do not go outside or beyond the pupil's range. The idea will be illustrated again and again as the work goes on. It is only important to be clear as far as the work goes. The study is unquestionably valuable as a mental training.

The description of various kinds of carriage, indicated in Letter Four, may be extended to any variable things under a single class-name. The unabridged Webster's dictionary will be a safe reference for the teacher, though she may simplify the language for her young class.

A Study in Rhythm. The Skylark—James Hogg.

[Letters and Lessons, page 40.]

This poem is chosen on account of its musical flow. The diction is above the children, yet its beauties will not be lost upon them. Let it be committed to memory.

The curves that stand over against it in the books indicate a phrasing of the lines according to rhythm. The irregular phrasing of the “Belfry Pigeon” and “Perseverance” may be called *phrasing by sense*, and this of the present lesson a *phrasing by sound*. All poetry admits of both, prose of but one method.

If the teacher is musical, she may set the lines to simple melody in triple measure, so as to count time-beats which correspond to the syllables of the metrical feet, thus :

One, two, three, one, two, three,

One, two, three, one, two, three,

One, two, three, one, two, three, one, two, three,
one.

Bird of the wilderness,

Blithesome and cumberless,

Sweet be thy matin o'er moorland and lea.

The last foot contains only a single strong syllable. Read in connection with this lesson the letter on page 45 of the pupil's book, and introduce such poems from the reading-books in use as best illustrate strongly-marked rhythm.

SECTION IV.

INVENTION.—*Chapter Four. Picking Apples.*

CONVERSATION.—*Letters Five and Six. The Study of Things. Doing and Being.*

LITERATURE.—*Did you Speak? Grasshopper and Cricket Sonnets.*

The Story. Picking Apples.

Let the pupils draw a story from the illustration at the head of the chapter, and let the written work be chiefly conversational. This will give opportunity for dwelling upon the use of *quotation marks*.

Distinguish between the direct and the indirect quotation ; for example :

1. "I can't carry so many," said Helen ; "you make me do all the hard part."

2. Helen finally complained that the hard part of the work fell to her, and that she could not carry so many.

Tell which is directly quoted, which indirectly. Quotation marks include only the words of direct quotation.

Most conversations, especially among children,

embrace language contractions which require the use of the *apostrophe*. The most common are the omissions of the vowel in not, after can, must; does, do, have, and ought, and the joining of its consonants to the preceding word. Require the writing of these forms.

Picturing Things by Words.

[Letters and Lessons, page 28.]

Lessons of this kind are valuable in creating interest in the subject of language-training. They succeed in the degree in which the impression is deepened that language is a wonderful thing, and the power to use it skillfully a great attainment.

After reading the letter with the class and requiring pupils to find each part in a specimen umbrella, and tell its use, the teacher says :

“ I have in mind a parasol that I will try to picture to you. Its staff is, etc. The handle is, etc. . . .

“ Can you imagine how it looks ? ”

In a girl's school let ladies' costumes be described, and let pupils question, if the picture lacks in any particular needful for their mental seeing.

It will be easy to multiply examples for this kind of training. The teacher's reading at the time may supply things, persons, and scenes

which will appeal to the interest of her class and cultivate their power of mental vision. When *their* time for work comes, choose very simple studies and accept fragmentary statements.

Read the picture poem, "Did you Speak?" on page 48 of the pupil's books.

Words of Action and State.

[Letters and Lessons, page 29.]

Letter Six calls upon pupils to distinguish words that *affirm*, as distinct from words that *name* or that *express quality*. As this is a first lesson, it will be sufficient to gather and present to sight a large number of striking examples.

The "work" that is done by these words is, in simple language, the telling (that is, affirming or stating) what a thing *does*, *has*, or *is*; or under other time relations *did*, *had*, or *was*; *will do*, *will have*, or *will be*.

Questions, such as the following, call to mind more specific words under the general ones that head the letter.

Examples: What do you *do* with your hands and arms? Different pupils answer: I knit, crochet, sew (mend, hem, stitch, baste, run); I sweep, dust, iron; I write, draw, cipher; I whittle, play the piano, drive a horse, roll a hoop; I carry things; I knock; I strike; I clap; I comb my hair; I black my boots. There is no end to the list.

For the use of *is*, and the words of its class, call attention to the fact that, though without it we could say "the red rose," we could not make the statement, "the rose is red."

"Sick Mary" does not convey the same meaning as "Mary is sick." "White snow" might imply something quite different about other snow; but "snow is white" states a fact. Knifeblade differs from "the knife has a blade."

The statement of an action or condition calls into notice the element of time. The Germans call the verb the *time-word*. No technical treatment of the subject is needful at this stage—present, past, and future are words that grammar uses, but does not monopolize.

Pupils will understand, without the help of grammar, whether a statement or word-form implies *present*, *past*, or *future time*, and may express its changes to correspond with either.

"I lie in bed to-day," "I lay in bed yesterday," "I shall lie there to-morrow," are examples of useful repetition around *irregular forms*. The regular ones need no school exercises.

The reading of the letter upon this subject makes a nucleus around which to gather points of teaching or criticism in ordinary speech, points of questioning upon the office of words in reading, and the partial identification of this third great class of words in language.

The Grasshopper and Cricket—Leigh Hunt.

[Letters and Lessons, page 41.]

This lesson is fully developed in the books of the pupils, and needs no suggestions. The author would emphasize the suggestion, elsewhere given, that as many of these gems of thought and models of beautiful expression be committed to memory as can be made consistent with the powers of the pupils. *The expression of the teacher's personal enjoyment* in them will go far toward inspiring similar taste in pupils. Boys, no less than girls, need a good substratum of elevated thought to keep the standards of life high and its affections simple and pure.

SECTION V.

INVENTION.—*Going to the Corner.*

WORD STUDY.—*Review.*

LITERATURE.—*Gamarra and Roland.*

The Story. Going to the Corner.

The material for this chapter embraces the fording of the river by Charlie, made exciting by the swelling of the streams in the recent rain, and the attempt to ford at a new place; also the account of a miscellaneous country store, which to city children seems to contain in epitome the entire business street of a town. Dry goods, fancy goods and trimmings, clothing, hats, boots and shoes, groceries, medicines, perfumes, tools, hardware, hay, feed, and grain, with a host of things besides, the one store-keeper brings forth at call from some odd place of storing. The post-office also has its corner, and a revolving cylinder, crossed with tapes, holds and advertises all the mail matter, including, on this occasion, a letter post-marked with the name of their own home, in the well-known handwriting of their mamma.

They occupy a half-hour in deciding how to spend their pocket-money, watch the other purchasers, and the meeting of neighborhood farmers around the stove in the center of the great aisle, then go home to read aloud their letter, which the pupils must invent and write.

The explanatory letter on page 3 of the cover of their books will give all needful help.

A Review.

[Letters and Lessons, page 33.]

LESSON I. What **general term** includes blacksmith, physician, soldier, gentleman, Indian, savage?

By what **marks** could each of the six classes of men be separately distinguished?

The blacksmith, by being at work at his forge, by wearing a leather apron, by strong, muscular arms, often by sooty hands, and a face browned by the hot, bright fire of the forge.

The physician, by being seen driving (perhaps in a covered buggy) rapidly through the town each day, as if on business, calling at houses where there are sick persons; by his questions to the patient; by the writing of a prescription or the giving of medicine.

What marks a soldier? By what *conduct* is a gentleman known? What are the *race characteristics* of the Indian, and what *kind of life* marks the savage?

LESSON II. **Individual Terms.**—How do words like Santa Claus, Franklin, Venus, etc., differ from those of Lesson I?

Picture a person who personates Santa Claus.

Tell by what you remember Benjamin Franklin and the other persons named?

What picture have you for Niagara?

How does your imagination of St. Louis differ from that of New York?

How does the sun differ from the moon?

Can you distinguish Venus from Jupiter?

LESSON III. **Conceptional Terms.**—The general idea of ocean is a vast body of water. **Limiting words** emphasize other thoughts of it, as, the blue ocean, the white-capped, stormy ocean.

Words for describing the country are quiet, lonely, beautiful, dreary, fertile, barren, hot, or cold. For example, Lapland is a cold, dreary country.

LESSON IV. After explaining the poetical lines of this exercise call upon the pupils to quote a line that pictures the *loneliness* of the sea; one that shows it in opposite character.

What tells of its constant changefulness, and what of its unchanging character?

What couplet calls attention to it as a purifier of the atmosphere?

What to its immensity of volume?

What to safety upon its waters?

LESSON V. Do not require pupils to use the words and phrases of the book in telling a story of a storm at sea, except in so far as they wish. The point of the lesson is, to impress the idea of the suggestiveness of words. The question is, "Do these phrases *help* you to picture a storm?"

LESSON VI. The subjects in this lesson are abstract words, and the requirement in each case an individual picture. "Poverty" may call to the mind of one a case of family sickness and destitution; to another, lines from Little Gretchen. Accept whatever illustrates the meaning.

LESSON VII. This lesson carries the class back to the umbrella study. Let the parts and qualities be noted in

an orderly way. If the description of a watch *begin* with the case, let all that is to be said of it come before any study of the works.

In general, let principal parts be first noted, then the secondary ones belonging to each, and let attention be given to the form in which the work is recorded.

The Stormy Petrel—Barry Cornwall.

[Letters and Lessons, page 43.]

QUESTIONS AND NOTES.

Who are a thousand miles from land, and *what is it* that is tossed and tumbled from billow to billow?

How are fleecy clouds treated by the stormy winds? and what are the signs that the ship will have no better fate?

Name the order in which the parts yield to a power stronger than themselves, and tell what they are said to do when overpowered? How are the hearts on board like the ship itself, and what effect does the storm have upon them?

Consider now what this picture of a ship at sea in a storm has to do with a poem on the Stormy Petrel. Is it not also one of many *home-pictures*?

The name Petrel comes, it is said, from the story of Peter the apostle walking on the sea.

What line describes the strength and swiftness of the bird's flight?

What is his message to the sailor, and how is it often received?

To what does the poet compare the bird, and in what resemblance does he counsel him to continue?

SECTION VI.

INVENTION.—*Boating. Good-by and Welcome Home.*

THE STUDY OF WORDS.—*Equivalent Expressions.*

LITERATURE.—*Robert of Lincoln and a Review of all the Poems.*

The Story. A Boating Experience.

The same cause that made fording difficult renders boating easy. The children persuade their uncle and aunt that they may be trusted with the old flat-bottomed boat. The story may picture a happy afternoon upon the river or pond, and end with one of the many accidents to which such an adventure is liable.

A single page is left to record the closing of the visit, the journey, and the home welcome.

Having completed the list of studies, the remaining time may be spent in revising the written work of the school term, drawing from it the amount which the blank pages of the book will contain, and in recording it with neatness and care. Free of other language work, the teacher may concentrate the entire attention upon these important elements of early training.

Equivalent Expressions.

[Letters and Lessons, page 35.]

“The new neighbors are very poor.”

The lesson requires the pupil to express this statement in other words.

First, throw out the word “neighbors,” and we have as its equivalent “people who live near by”; “new” implies that they have lately come; with this help let the statement be made.

Second, it is probably a *family* of people that has recently moved into the neighborhood. Make “family” and “recently” the points of change, and use the word “vicinity.”

Third, begin the statement with “Near us,” and let the pupils tell how to complete it.

Fourth, find other words for “poor” with which “very” can be used, and make new forms with any or all the foregoing changes.

Fifth, substitute words for “very poor,” such as “extremely destitute,” “without the necessities of life,” “in great poverty,” “in want of food and clothing,” etc. Let the forms be written after having been first orally expressed.

Treat the other exercises in a similar way. If pupils are slow in finding expressions, question or suggest. Let it be their work to appropriate and remember.

Robert of Lincoln—Bryant.

[Letters and Lessons, page 43.]

Call attention to musical flow, length of lines, rhyming words, and the truth of the portraiture for each of the two birds.

It is desirable that the work should be completed so that the closing days of a term may be spent in gathering the work into a whole and reviewing its general scope. The points which "Studies in Poetry" have mainly dwelt upon are the picture-making power in words, the distinctions of rhythmical movement as marks of separate poems, rhyming words, and equivalent expressions.

The last reading of the poems may touch upon all these points, and the pupils may act the rôle of the literary reviewer in studying them.

BOOK II.

SECTION I.

LITERATURE.—*The Settler's Cabin. Little Gustava.*

WORD STUDY.—*Words of Relation.*

INVENTION.—*Pioneer Life.*

The Settler's Cabin.

[Letters and Lessons, page 1.]

QUESTIONS AND SUGGESTIONS.

RHYTHM.—The omission of “in” and “his” makes the arrangement of syllables perfectly regular in the metrical feet of the first four lines. These two words, needful for the sense, may yet be passed over so lightly as not to break the rhythm, as may also “a” in the first foot of the last line. Study the remaining stanzas in similar way.

Pupils will be able to make their own definition for *an iambus*, first by referring it to the higher class *metrical feet*, and second by telling its distinguishing mark, as one of the kinds of feet.

THE STORY.—The change from poetry to prose lays aside metrical movement, and sometimes the especially poetical forms of expression. “Brawny double hands,” “knees” for rafters, and “bare arms” for leafless branches, are stronger figures than would be used in prose by young writers.

KINDS OF WORDS.—The picture-making words are noted, explained, and thrown out to call into prominence the so-called *unpresentative words*; that is, those which do not present *a picture* to the mind. It is difficult to tell in all cases what such words do present. It may be an idea of the relation, direction, degree, cause, or tendency of the things, qualities, or acts which picture-making words have presented. A look at the elliptical stanza on page 3 shows that they carry no meaning by themselves. For present teaching, the meaning of each in its place, so far as it can be recognized, is sufficient.

For example, we could not tell the place where the cabin was built without the help of “in.”

A cleared patch might be mentioned without “of,” but the two things, patch and clearing, could not be named in connection but for its help.

Of course the patch was larger than “double hands.” It is the extreme smallness that the writer wishes to impress vividly, as she does by using “scarcely more than.”

“And,” in reading, means little more than the sign *plus* in arithmetic, and “with” helps also to put things together in the mind.

The exercise of dividing words into these two great classes is the preparation for future lessons leading to Parts of Speech.

Little Gustava.

This poem follows the same line of treatment as the preceding, except in the matter of rhythm in which the feet have three syllables, as a rule, with accent on the first. The first line lacks but a syllable of being regular dactyllic movement, but the study of each line would carry the pupils too far into metrical composition, and the teacher may leave it after counting a few of its lines, herself, to show the general character.

The picture-words greatly predominate. Let the class count them in each stanza. If there is doubt about the personal pronouns, question to what each refers, and find the picture in the reference, and not in the word itself.

In the line of natural analysis ask such questions as the following :

What can you tell from the poem : of the time of day, time of year, and weather ?

Describe, in the words of the poem, the cat, the hen, the doves, the dog, the sparrow, and crow. Quote the single word which tells in each case what Gustava does for her pets.

The story will be retold easily, and in few words For example :

“On one of the early spring mornings little Gustava might have been seen,” etc.

“The Story of Pioneer Life” will call into exercise the pupil’s geographical knowledge. Read, if possible, the poems by Miss Larcom on prairie life, “Elsie in Illinois,” and “A Prairie Nest.” The exercise having been written on practice paper, may be filed till near the end of the term, then revised and recorded in the book.

Words of Relation.

QUESTIONS UPON THE POEM OF “THE BROOK.”

[Letters and Lessons, page 20.]

“I come from haunts of coot and hern,
I make a sudden sally,” etc.

What is the relation between the coming in the first line of the brook’s answer and the haunts? or, What does the word “from” put into relation?

How are “coot and hern” put into relation with haunts?

“Of” commonly means *possession*—a man *of* wealth, eggs *of* birds, haunts *of* birds; what is the relation between the haunts and these two kinds of bird?

State the relation shown by “among”—or tell what word puts “I sparkle” into relation with “the fern.” With what is “valley” put into relation?

In the same way tell the following points of relation :

“ I hurry ”——“ thirty hills.”

“ Or slip ”——“ the ridges.”

“ By,” meaning *past*, joins “thorp,” “town,” and “bridges” in a relation to *some act* of the brook. What is it?

What connection is there between

“ I chatter ” and “ stony ways.”

“ I chatter ” and “ sharps and trebles.”

“ I bubble ” and “ eddying bays.”

“ I babble ” and “ the pebbles.”

“ I wind ” and “ a blossom,” “ a trout,” “ a grayling.”

Into what relation does a “foamy flake” come, and what connects the “waterbreak” with the gravel?

Return to this selection when Letter Twelve has been read, to show the use of “out” after sparkle; “down” after hurry; “about” and “in and out” after wind; also, “here” and “there”; “along,” “on,” and “forever.”

If the poem had been written especially in the interest of prepositions and adverbs it could not have been made to serve their purpose better.

If the class studying these words of relation are intelligent enough to take their meaning readily, the teacher may classify the words somewhat.

“On,” “upon,” “at,” indicate rest or place ; “toward,” “from,” “past,” “through,” imply motion ; “of” denotes possession or belonging ; “for ” means reason or cause ; “except ” separates, as does also in a sense “against.”

All this definiteness, however, can well afford to wait its time and place in scientific grammar.

SECTION II.

LITERATURE.—*Little Bell. The Magpies.*

WORD STUDY.—*Other Relations. Words of Reference.*

INVENTION.—*Doing and Telling How. Opening an Orange.*

Little Bell.

[Letters and Lessons, page 4.]

ADDED QUESTIONS TO FOLLOW THOSE OF PUPIL'S BOOKS.

Which metrical foot of the first line takes the emphasis? Which is to be passed over most lightly?

Does the quotation contained in the second and third lines admit of metrical accents at all?

With what other line does the third correspond in length and movement?

What word tells the relation into which the bird and the beechwood are brought in the first line? Is the relation between tree and bird, or between tree and piped, according to the line?

How is the maiden said to be wandering? Usage requires that we use *slowly to describe an act, slow to describe a thing*. The poet breaks the rule for a better sound in his line, and in such a case we approve his doing so. In prose it would be an error.

What is meant by "the while"?

Read the fourth stanza as follows, and tell if its meaning is made more apparent: While the bonny bird poured

his heart out (that is, sung his song of love), freely again and again, or over and over, under the morning sky, the sweetness in the childish heart below seemed to grow and grow, and to shine forth from the bright blue eyes in happy overflow.

Try to do the same with the fifth stanza.

Such exercises at each doubtful place will make, not only this, but all reading more intelligent.

The Magpies.

[Letters and Lessons, page 5.]

Read in connection with these verses the fable of "The Lion and the Mouse" (page 34, L. and L.), to show the interpretation of fables. Recall familiar fables of Æsop, where quarrels between animals resulted in the loss of that which occasioned the dispute, it being taken as a fee by the one who was chosen to decide between the parties. In this case quarreling led to battle, and no one gained; the offending members—a beak and a claw—being all that was saved from destruction.

Shape a story in class, leaving only language work for the effort of each pupil in writing.

Other Relations.

After the class-reading of Letter Ten, give simple statements, and require pupils to unite them by the aid of the words now brought into prominence for study.

For a new exercise write upon the board simple sentences, thus :

I left home,		I was sick.
I shall return,	}	I am better.
I shall not go,		
I will go,		I am able.

If the connecting words are not readily suggested by the class, supplement the list by any that can be used, and require the pupils to trace the relations after finding the place for inserting them.

The pairs of sentences may be taken in either order :

I left home		because		I was sick.
		when		
		though, although		
		before, after		
		while, for		

I was sick		when		I left home.
		but		
		before, after		

Study of Examples by Transposition.

Pleasure said :

1. I'll wake my merriest measure, **or**
2. We'll sit beneath the red rose tree **if**
3. You choose ; **and**
4. We'll twine a wreath.

Sorrow said :

1. They're not for me **when**
2. That black cloud is in the west, **and**
3. It will storm to-morrow.

Note that in this kind of relation a full statement is made in each part. Decide in which cases each statement would convey its meaning apart from the other.

In case of sentences joined by **and** and **but**, this is often true. The words **if** and **unless** throw some doubt upon one or other of the parts of the compound sentence.

In the study of poems, do not *ask* the use of a word if in your judgment the class as a whole would not easily perceive it if challenged to attention by your question ; but, if to know it would make the sense clearer to them, *tell* them plainly.

Words of Reference.

[Letters and Lessons, page 22.]

The words of this lesson include the class pronouns as treated in grammar.

The chief difference between the classes is that some fulfill also the office of conjunctions in connecting clauses. All that is desirable in present teaching is given in the letter. The use of the knowledge is to be shown only by asking in a given case, "To what does this word refer," or the saying, without a question, in such

a case as "Quoth he," "he" refers to blackbird, "what" refers to the name that the blackbird wants to know, and "your" to little Bell herself, in the line :

"What's your name? quoth he."

The ordinary study of poems will afford ample occasion for questioning upon this class of words.

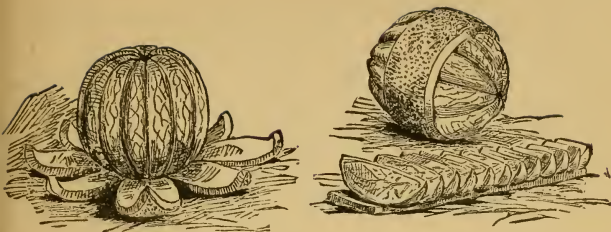
A little knowledge of the figure called Personification helps in analysis, since children's poetry is especially full of it. The examples of the letter represent the objects as persons *speaking*. It will be easy to find in the reading books of their grade examples of the use of the second person, that is, the person addressed, similar to the following :

"White rose, talk to me,
I don't know what to do;
Why do you say no words to me,
Who say so much to you."

Or the third, a person spoken about, as in the example of "Sorrow and Pleasure," on page 6.

Doing and Telling How. Opening an Orange.

Read with the class the lessons that are wrought out in their books: Pointing a Pencil, and The Mysterious Apple. Enforce the necessity of a full, orderly statement of the method in every case.



If the lesson time comes when an orange can not be had, draw upon memory and imagination, and, when the season returns, draw the papers from the file, and test the correctness of the statements by following them in doing the work.

SECTION III.

LITERATURE.—*Little Sorrow. Battle of Blenheim.*

WORD STUDY.—*Words of Circumstance.*

INVENTION.—*Hopeful and Fearful. The Story of Blenheim.*

Little Sorrow.

[Letters and Lessons, page 6.]

Read in connection with this exercise the selections under Fable, Allegory, and Parable (L. and L., page 33). Let pupils decide to which class *Little Sorrow* belongs.

Find other exclamations which might be equivalent expressions for “Woe’s me!”

What is the meaning of “pipe”?

Explain the lines, “I have no *heart*,” etc., and “I am too *sore at heart*.” Find other expressions for the same thought and feeling.

Compare “If it storm” with “If it storms.” Both are authorized; the former is like the common expression, “If it *should* storm,” the latter an equivalent for “If it *does* storm.”

Question upon the office of words in “a *black cloud*”—“the rain *from me*.” “I want neither

dance *nor* flowers." "*If to-day we miss the storm, poor comfort; 'twill surely come to-morrow.*"

These exercises touch upon every kind of word that has been studied, so making a review.

The Battle of Blenheim—Southey.

[Letters and Lessons, page 8.]

POINTS FOR QUESTIONS.

1. *Extent of Meaning in Words.*—Compare the phrase, "an evening," with "a summer evening"; "the old man," and "man"; "stream," and "yon little stream"; "men," and "many thousand men."

Could the words Kaspar, Peterkin, or Wilhelmine be limited in their use other than they are by being *individual* names?

What effect do "old," "young," and "little," have as used with them?

Of what are "duke" and "prince" names?

What will you substitute for "quoth," "nay," "yon," in telling the story in your own words?

What people had the right to call Prince Eugene "*Our* good Prince"?

Blenheim was a small Bavarian village. It happened to be the place for the heaviest battle of a series, and it was estimated that eighty thousand men fought on each side. The Duke of Marlborough led the English, and Prince Eugene the Austrians. Together they gained the "famous victory."

The answer to little Wilhelmine's question was "the right to sit on the throne of Spain," which was claimed both by Charles of Austria, and Philip of France. The English helped Austria.

Words of Circumstance.

[Letters and Lessons, page 24.]

The line, "Pretty maid, slow wandering this way," in the preceding exercise, makes natural opportunity for distinguishing between a word which *describes a thing* and one which *describes an act or quality*.

Poety ignores, at pleasure, this formal distinction of the adjective and adverb. In the line, "The glad bright sun shines warm at last," the question whether "warm" describes the sun or the shining may call out different opinions; so also in "Very calm and clear rose the praying voice," in the poem of this section. There is no occasion for making much account of the matter. If the point in the last example is to picture the *voice*, "calm and clear" are the words for doing it, calmly and clearly would correctly describe the *rising*; and the distinction is very slight between a voice and its rising.

One or two plain examples may be in point at this time. The fuller treatment comes in connection with modifiers in Book Four, The Song of the Blackbird.

"Now so *round* and *rich*, now *soft* and *slow*," is an example of describing *things*.

"She spoke *softly* and *slowly*," illustrates describing *acts*.

The practical use of the knowledge is in the

analysis of examples in reading, as a help to a finer apprehension of their meaning.

The *class* marks of the adverb are very few. The kinds differ among themselves more than the class itself differs from the other great classes, except in the one particular of not describing or limiting *things*.

The questions touching “how,” “when,” “where,” “to what extent or degree,” “in what direction,” are practical and useful.

Tell which of the above questions is appropriate to each of the italicized words or phrases of the following studies from the lessons in poetry :

“ *Up, away*, the frisky squirrel hies.”

“ The settler’s rifle, bright and brown,
Hangs *high . . . on the rafter hooks*.”

“ And the yellow cat lies *all of a curl*
In the lap of a two years’ blue-eyed girl.”

“ Little Bell sat down *amid the fern*.”

“ *Among the thistles* on the hill,
In tears, sat Little Sorrow !”

“ The sweetness seemed to grow and grow,
And shine *forth . . . in happy overflow*.”

It is earnestly hoped that this kind of study will so commend itself to the teacher’s good sense that she will see in it a means of studying literature, and an indirect, but none the less effective,

method of improving the ordinary conversational language of every day-life.

Hopeful and Fearful.

[Letters and Lessons, page 6.]

Class papers upon this subject may be required in DIALOGUE form, thus presenting the sayings of each person without comment.

To avoid misunderstanding, the name of the speaker is given each time that he or she is represented as speaking in dialogue or dramatic composition. Let pupils tell what takes its place in ordinary stories. It is a good exercise to read a page of a story, selecting the sayings that it contains and omitting all else.

The dialogue or drama inserts whatever is needful in the way of explanation, circumstances of time, place, etc., the entrance or exit of the speakers or others, and anything of action not suggested by the conversation *in notes put within parentheses*, as something apart from the discourse of speakers, and so from the dialogue itself.

Tell the pupils of the leading standard authors, in dramatic composition, at the head of which list comes Shakespeare, nearly all of whose productions were written to be acted upon the stage.

The Story of Blenheim.

[Letters and Lessons, page 46.]

This exercise in equivalent expression needs the aid of transposition, analysis, and a study of the facts to which the poem refers.

If the teacher finds direction needful, the following questions and statements may serve her purpose :

What and where is Blenheim?

The battle referred to occurred on August 5, 1705, in the time of Queen Anne in England, and Louis XIV in France. It was an occasion of terrible loss of life on both sides.

A memorable result was the gaining by England of the control of the Strait of Gibraltar, the entrance to the Mediterranean Sea.

What signs of the battle were to be found at Blenheim at the time of which the poem speaks? What *one* such sign led to Kaspar's talk with his grandchildren? Did he remember the battle himself?

What does the conversation show about the glory of war when its cause is not so plain as to be remembered?

What do you think was Southey's opinion?

SECTION IV.

LITERATURE.—*The Barefoot Boy. The Swan's Nest.*

WORD STUDY.—*Studies in Comparison.*

INVENTION.—*Leaf from Receipt Book. Preserving Flowers.*

The Barefoot Boy, and The Swan's Nest.

[Letters and Lessons, pages 9, 10.]

These two subjects are treated with sufficient fullness for present needs in the pupils' books. Observe the illustration of the rhythm on page 17, and quote lines that plainly indicate it.

Studies in Comparison.

[Letters and Lessons, page 24.]

Knowledge not only begins, but proceeds by comparison.

It is complete when it has discriminated all points of likeness and difference. It is probable that differences strike the mind first, resemblances being taken for granted.

Snow is known practically when it is distinguished from fog, rain, and hail. The blue of the sky is noticed after a succession of gray days.

By rediscovering what others have known,

and tracing likenesses that have been recognized before, the pupil is put in the way of making new discoveries. To his own thought there need be no difference in the two cases.

The value of study in this line should be plainly understood. It does not lie in the comparison itself, but in the deeper knowledge and insight which comparison gives. In other words, it is a means rather than an end, whether in the simple parallels of school study or the classifications of science.

The working out of the five subjects given on page 26 should be somewhat after the following model. No one pupil, however, is expected to do all the work suggested.

The Hen and the Duck.

Both the hen and the duck are poultry birds. The hen is wholly domestic. Of the duck family the larger number are wild.

The duck belongs both to the land and the water; the hen only to the land. The hen has a round body, short, broad wings, and free, loose feathers. The duck's body is long and oval, flattened above and below. The feathers of the duck are close and smooth.

The legs of the duck fall far back. It would tip forward in walking but for the long and wide-spreading toes. They are thrown backward in swimming and flying, and so are best placed for its three kinds of motion. The hen has small feet that support the body at the middle. They are wide apart, and she is a great walker.

The bill of the duck is long, broad, and perforated. She picks her food from the mud. The hen's bill is short

and stout, her feet, with their strong, blunt claws, bring her food to the surface of the ground, and she has only to take it with her bill.

The sound of the duck is like the word quack, that of the hen like three or four words with the emphasis on the last but one. It is either a cluck or a cackle.



Preserving Flowers and Leaves. Other Doings.

[Letters and Lessons, pages 38, 39, 42.]

It is the office of a school to promote indirectly much that it does not specifically teach. All practical knowledge should be encouraged as of equal value with book-learning. Household work for boys and girls stands at the head of such practical skill, and the teacher may do something toward creating an enthusiasm for it.

In a girls' school more than is suggested in their books under this head may be wisely attempted at home and reported at school; and the range is such that boys as well as girls may choose from its list without exceeding their proper functions. Let a class recitation present orally each topic to be written before pupils are left to their individual work.

This kind of composition should be marked by simple language, brief and direct statement, and orderly method.

SECTION V.

LITERATURE.—*Lochinvar. A Child's Talk in April.*

WORD STUDIES.—*Simile. Metaphor.*

INVENTION.—*Care of Sick. A Spelling Match.*

Lochinvar—Scott.

[Letters and Lessons, page 12.]

RHYTHM.—Turn to page 17 and observe how the movement, or rhythm, is illustrated. Draw upon slates the six lines of curves, making the arc of the curves as long as the slate will allow, and leaving space between the lines sufficient for ordinary writing; then proceed to write the lines of a stanza of the poem *within the curves*, so as to phrase the poem according to the sound. This phrasing will for the future be called **scanning**.

MEANING OF WORDS.—Distinguish between the name “gallant,” the quality “gallant,” and the verb “gallánt.” The former is usually accented on the last syllable, and means a courteous, polite gentleman. When pronounced gál-lant the word is used to describe the highest courage. Lochinvar is contrasted with the das-

tard, that is, coward, to whose wedding he had come.

Tell in what ways the bridegroom is pictured in different stanzas.

The “galliard” (gay Lochinvar) gained the bride by strategy. Tell how it is pictured in the poem.

Simile and Metaphor.

[Letters and Lessons, pages 29 and 30.]

The two marks of a simile are also those of a metaphor; namely, a gleam of likeness under essential difference; and yet the two figures are distinct.

Simile states a likeness.

Metaphor implies an identity.

Something of this belongs to a pupil's first impression of the two. It must, however, be taught by illustration rather than by abstract definition.

Making metaphors is like what children understand by “calling names.” It is the attributing of new *names*, *epithets*, or *acts*, from some recognized resemblance. The recognition of the resemblance is either a plain comparison or figure of speech, according as the things compared are or are not of the same nature.

The boy's lips *look as if* they had been kissed by lips that had left their redness. The metaphor throws away the “as if,” and says, “kissed by

strawberries." This distinction is not an unprofitable nicety even for children.

Trace in similar way the process which resulted in lines like the following:

"Every evening from thy feet
Shall the cool wind *kiss* the heat."—(An act.)

"Every morn shall lead thee through
Fresh *baptisms* of the dew."—(A name or thing.)

"All too soon these feet must hide
In the *prison-cells* of pride."—(A name.)

"Though the *flinty slopes* (of life) be *hard*."—(A name and quality.)

"Quick and *treacherous sands* of sin."

"Made to tread the mills of toil
Up and down in ceaseless moil."

The rules of health are "mocked" by the safe way in which boys daily break them.

The black wasp is a "mason," and the hornet an "architect" and an "artisan."

The brook laughs, whispers, and talks "face to face."

Of the nature of simile are the following:

"All the world I saw or knew seemed a complex Chinese toy."

"Like a colt's for work be shod."

Recognizing a similarity between love and a river, the young Lochinvar says—

“Love swells like the Solway, but ebbs like her tide,”
so making two similes.

The old proverb that the course of true love never runs smoothly, makes a metaphor out of the same similarity.

Classify the following selected lines by this test question, “Is the likeness stated or is it implied?”

“Her soul was like a star and dwelt apart.”

“It mocks the skies,
Or like a cradled creature lies.”

“I will take the wings of the morning and dwell in the uttermost parts of the sea.”

“And on the wings of mighty winds came flying all abroad.”

“Your wings will have to be clipped, little runaway.”

“We shall soon be on the wing again.”

“We are like stranded ships waiting a fuller tide.”

“Let your path in life be like footprints in snow, leaving marks but not stains.”

A Child's Talk in April.

[Letters and Lessons, page 12.]

RHYTHM.—To be studied as that of the preceding lesson.

MEANING OF WORDS.—Study “cozy,” “reconciliation,” “wearied,” “paternal,” “enacting,”

“embryo,” “gradual,” as here used. Describe a wren’s nest, and tell the class of the wren’s habit of bringing up two broods in the season—one in April, the other in the early autumn.

Care of the Sick.

[Letters and Lessons, page 40.]

This subject is a useful one for general instruction. Let the writing grow naturally out of the discussion. If any item of “care” is of especial interest, let it be the one to record as a means of keeping the knowledge gained. The less instruction about the way of writing the better; when the work is done, make it the subject of careful criticism. Require the exactness of statement that belongs to explicit direction.

A Spelling Match.

[Letters and Lessons, page 41.]

Conduct a review in spelling on this plan, and afterward require the class to describe the exercise.

SECTION VI.

LITERATURE.—*The Heritage. Flowers. Birds' Orchestra.*

WORD STUDY.—*Degrees of Comparison. Contrast.*

INVENTION.—*Croquet Playing.*

The Heritage. Flowers. The Birds' Orchestra.

[Letters and Lessons, page 13.]

The poems of this page may be taken together
as

STUDIES IN COMPARISON.

“Heritage” is here used in its fullest extent of meaning. It covers all that comes as a result of different conditions in life—the *pride* that one who has been born to riches inherits so naturally that he hardly recognizes it till his circumstances change and he is obliged to “wear a garment old”; the *helplessness* that comes of never having been trained to self-support, and the *lack of hardihood* that belongs to a luxurious life.

In contrast with these are set powers that are often developed by necessity in the case of “the poor man’s son.”

In the first four stanzas the poet’s sympathy seems to be with the poor; in the fifth and sixth

he exalts *each* condition by showing its opportunities, and in the seventh he groups *both* for their common value. These points the pupils of a class may be led to discover and appreciate.

IN FLOWERS, appropriate metaphors show likenesses and give names. The sunflower is introduced as the goddess Clytie, the tulip as a coquette. The cowslip is a rustic, the violet a nun.

Notice the two forms of the word queen. The former, *quean*, is the older word, but it fell into reproach as a name, and now is no compliment to those who are called by it. When the word "queen" came to be chosen as the title for the wife of a king, or the ruling lady of a kingdom, the other word dropped out of usual speech.

IN BIRDS' ORCHESTRA the comparison is made with great delicacy and appreciation. The song of each bird is compared with the music of some instrument, yet no formal comparison appears.

Degrees of Comparison.

[Letters and Lessons, page 31.]

Any grammar will furnish examples for word forms in comparison. The use of the "superlative" to describe what is highest of its kind belongs to general speech, and only secondarily to technical grammar. It is a good word to use

with pupils to describe the extravagant use that is often made of words of highest degree. The point to emphasize is that only *one* thing of a kind can be "best," "prettiest," "largest," or "finest"; or, on the other hand, "worst," "ugliest," etc. The rule should be, "Deal sparingly with superlatives."

The same caution holds in the use of the phrase "as tired as I can be" for *ordinary* fatigue, and the homely proverbs suggested in the verses of Letter Sixteen.

Croquet Playing.

[Letters and Lessons, page 44.]

The paragraph notes afford sufficient help for an oral picturing of this well-known game, and the writing will present no peculiar difficulties if the teacher assures herself that the steps of the game are fully understood by each pupil before he attempts to write.

It may be advisable to require *the pupils to ask questions* that present the steps of the play in their order.

SECTION VII.

LITERATURE.—*Alice Brand. Songs and Hymns.*

CONVERSATION.—*Review.*

INVENTION.—*Revision of Written Work.*

Alice Brand.

[Letters and Lessons, page 14.]

RYTHM.—The second and fourth stanzas indicate the rhythm of this ballad more plainly than the first. Draw the curves as a preparation for recording the poem upon page 18.

THE BALLAD STORY.—The first section of the ballad pictures Lord Richard's experience in winning his bride, a common story in Scotch annals. What quality in the bride shows she was worth the winning?

The second introduces the romance, common also to Scotch stories. The king of the spirits of the hill and wood resents the intrusion into his domain, and sends one of their captives, formerly a man, to effect, if possible, their banishment. The common superstition was that the elf-people always fled before the mention of the names of the real Deity. The hideous dwarf, having been

once a man, is supposed to be able to resist even the strongest expression of Christian trust and invocation.

The third tells his experience with the Lord and Lady. In which stanzas does Urgan test their courage, and in which is the result told? Lord Richard is supposed to be English, and to have come over the border on hunting expeditions or for other adventure, and so to have met the fair Lady Alice.

Songs and Hymns.

The short poems of pages 15 and 16 are designed for occasional recitation and use. They are strongly marked in their rhythm, which may be recorded, where this has not been already done, on page 18.

General Review.

The lessons of the book having been taken, it remains to the class to go through the book a second time to revise and record the inventive work, if it has not been already entered in the books, and to re-read the selections and letters. No other review is desirable, as the next books keep in mind the salient points of this one, and have the added advantage of fresh examples.

BOOK III.

SECTION I.

CONVERSATION.—*The Meanings in Words.*

LITERATURE.—*Chorus of Flowers. Discourse of Flowers.
Hymn to the Flowers.*

INVENTION.—*Boyhood of Benjamin Franklin.*

The Meaning of Words.

The beginning of a new number in the books of this series, probably the entering upon a new term at school with a new teacher, and possibly, for some pupils, the added newness of beginning the series with this third book, make it a matter of economy to the teacher to have a good understanding of the aims of the author and the ends to be sought in the lessons.

The fundamental principle underlying all the exercises is a knowledge of words in their livingness. Letter One calls attention to the fact that a general dictionary definition is insufficient, that

there must be a recognition of possible degrees in the force and clearness of words, and that each case of using is to be studied, if the meaning is not at once apprehended, for the value put upon the word by the author.

This recognition of meaning is a natural act, performed in cases of simple usage unconsciously; but it is also an essential element of training. For training purposes language should be chosen that *taxes* the mind a little in the effort needed to rise to the footing of the author. In common speech the need is not felt, and pausing to weigh and balance what is perfectly clear is felt to be wearisome and unprofitable.

The method of conducting recitations should be simple and natural; after a few lessons it should be so plainly uniform that both teacher and pupil seem to work under a natural law.

Let the letter be read, and let such comments be made and such questions asked as are required for its comprehension. If exercises are introduced, calling for thought on the part of pupils, let one or two of them be orally developed in such a way as pupils may be supposed to develop the others, at least in part, *without aid*.

In the case of this letter call for statements using the word "home," and such quotations from the memory of the class as can be focalized around the word.

Read the exercises given below upon one of the occasional studies, and assign as the lesson for the following day examples upon slates or practice paper, using the words in their varied meanings and relations.

The letter may then be left, and the study carried on in the selections under the head of literature.

The constant reference to the dictionary on the part of the teacher will not be lost in its influence as an example for the class. Whenever it can be done to advantage, employ a pupil to find the place for you and to read the definition to you.

Word Studies.

WATCH.

I will watch for an opportunity.
The cat is on the watch for a bird.
It is my watch now.
You have a watch ; make it as secure as you can.
Have you a watch ?
Watch, lest ye fall into temptation.
It was the third watch of a winter night.

POST.

Posts are set for a fence.
Post no bills.
This is the post of a sentinel.
We were on the first post of our journey.
Shall you be at the Post meeting ?
Did the letter come by post ?
He died at his post.

WING.

“O had I the wings of a bird!”

They that wait on the Lord shall mount up on wings,
as eagles.

We are on the wing again.

If I take the wings of the morning and dwell in the
uttermost parts of the sea.

The pea and the bean have wing-petals, and the seed of
the maple is winged.

Under his wings shalt thou trust.

The windmill has its wings spread.

The Chorus of Flowers—Leigh Hunt.

[Letters and Lessons, page 17.]

This exquisite poem belongs to every one who
can be taught to care for it. Its moral value is
greater even than its intellectual.

THE RHYTHM is treated in the pupil's book.
Require the class to express in curves the verse
form, and the stanza, as taught in Book II.

Pause in study upon the following words:

We *thread* the earth in silence.

In silence *build* our bowers.

The teachers of the *end* of *use*.

Scorn all *duller taste*.

Its wall *speaks loftier* truth.

Our *outward* life requires them not.

Whether man or May-fly *profit* of the *balm*.

Even the *terror*, poison, hath its *plea*.

Till the *gold-cups* overflow.

The butterflies come *aping* those fine thieves.

Round our *rifled* tops.

Human speech *avails* not.

Who shall say the flowers *dress* not Heaven's own bowers?

Let the interpretation of words be always the substitution of the *simple* for the *difficult*.

QUESTIONS AND NOTES.

In what lines is it said, We are appropriate everywhere—we give laughter for mourning—where we find charms and beauties we make way for their free exercise?

In what way do March winds open the way for the spring flowers?

From what do the flowers and leaves derive their color? How may Heaven and Nature be said to color them to suit their tastes? In the next stanza useful uselessness is named as the painter. Explain these personifications. Red is always represented as a warm and white as a cold color. So the roses and lilies are set in contrast.

Quote the line that expresses the thought that the return of the flowers interrupts unhealthy thoughts, and calls out such as the mind held, but did not openly enjoy.

The May-fly is an insect whose life is said to be but a single day in length. What force is there in coupling it with man?

How does the vegetable world profit both man and animal?

Enumerate examples of food and medicine.

What are the "talking rooms" of the bee? and what are the cups that overflow for men?

Have you seen Guido's painting of the Aurora, where Apollo is surrounded by the nine beautiful figures in human form? The implied comparison makes the central organs of a flower the Apollo, and the petals the attendants that serve him. "The Greek mountain" represents

the family of the gods, in the religion of Nature. The “sweet floor” represents the scenery of the heavenly world, corresponding to what we here call the ground.

A Discourse of Flowers, and Hymn to the Flowers —Beecher.

[Letters and Lessons, pages 19 and 31.]

Read and comment upon in manner similar to the preceding.

In the particular study of words note the use of the following:

If there was not another *creature* on earth.

If they would but *question* such flowers.

Generally there is a *disposition* to undervalue.

If Nature *set a price* for her blossoms.

The mullein—a *brave* plant.

A *homely* enthusiasm.

Grape blossoms do not *appeal to the eye*.

Finest stroke—happiest hit (*idioms*).

What kind of figure is it that calls the sunset a “blossoming of the clouds”?

An *expression* of countenance.

Do you recall smiling flowers?—shy, proud, and home-like ones?

Note the *enumeration* of melodious sounds. (See page 8.)

The “vibrations” refer us to the mode in which sound and light come to us, in movements of the atmosphere, or the ether which surrounds and fills everything.

The Chorus, Discourse, and Hymn make a kind of Flower Service, or ceremony of worship. Commit the hymn for recitation.

RHYTHM.—Let the study of the class lead to the statement that “The Hymn to the Flowers,” page 31, is written in iambics, with three lines of five and one of two feet to the stanza. (See page 32.)

The Boyhood of Benjamin Franklin.

[Letters and Lessons, pages 33 and 10.]

If but a single copy of the *Life of Franklin* can be had, make the opening chapters the class reading-book for a time, and write upon the board the topics best adapted to the exercises in composition.

When the material for work has been read and well digested, give the class an hour of school time for writing the first chapter of the sketch, that necessary questions may be asked to recall the facts. Exchange of papers in the class, with marginal crosses to mark points for correction, should precede the teacher's examination and the record of the work in the blank pages of the book.

SECTION II.

CONVERSATION.—*Equivalent Expression. Psalms cxvii and xviii.*

LITERATURE.—*The Daisy, Grass, Dandelion, and Bramble.*

INVENTION.—*Early Manhood of Franklin.*

Equivalent Expression.

[Letters and Lessons, page 2.]

If work in this line is new to the teacher, she may see its beginnings in Book I, page 35, with notes in the corresponding section of this manual.

The familiar lines of the first stanza of “Excelsior” may be intelligently, though somewhat awkwardly, expressed in exactly reverse order, as follows :

The Latin word “excelsior” was the odd inscription upon a flag, which over an icy, stony way was borne by a young man as he passed through an Alpine town, in the deepening evening twilight.

It is not to be supposed that a class will readily supply appropriate connections to thread together the parts of this or other statements. To

know that it can be done is a valuable point in language training ; to do it *with aid* is useful.

The force of connecting words is kept in mind, as a review of the letters of Book II, and whatever there is in a class of aptitude for expression is brought into healthful play. There is no better exercise in the whole field of language study, and the teacher will soon come to enjoy it no less than her class.

STUDIES.

¹ The birds ² fared ill, ³ both small and great ;
⁴ They found ⁵ hardly ⁶ a friend ⁷ in all that crowd.

It is not advisable to try to change "birds." "Fared ill" points to a sad, bad, unhappy, disastrous, or miserable condition. "Both small and great" covers the entire tribe. "They found" may be replaced by "There appeared to be," and "scarcely" will serve for "hardly." "A friend" in such a case is an advocate, a protector, a well-wisher, a sympathizer, or one who favors ; and for "all that crowd" we may substitute "the entire company or gathering."

Throwing aside the words and expressing the sentiment with no reference to them, is called *recasting the thought*, from an implied comparison with the process of casting metals. In this way a number of free translations may be made.

The sympathy of the meeting was not in their favor.

With scarcely an exception the entire race of birds was denounced.

A higher meaning than Babylon could boast speaks from the meanest window-plant that is treasured in the homes of a crowded town.

See page 31 for other examples of Equivalent Expression. Any book of Metrical Psalms and Hymns will further illustrate this kind of study.

The Daisy.

[Letters and Lessons, page 20.]

BURNS'S DAISY.

Suppose the plowman had not been a poet, yet had lacked nothing of the gentle sympathy that inspired the verses. The thought would have taken a homelier form, such as the following :

This is an evil hour for you, little flower. It is not in my power to spare you from being torn from the earth and crushed among the stubble.

And, when the blow falls, it will not be the weight of your sweet neighbor, the lark, bending your stem as he mounts to hail the dawn.

Patiently and cheerfully you have borne the cold biting winds and storms of the north when first your slender form raised itself from the earth; in modest content you have blossomed outside the shelter and protection of garden walls, and without praise or companionship you have spread your white mantle with its crimson tips to the sun in modest beauty; but now the end has come, and you must perish before the plowshare, and lie low in the ground.

An occasional paraphrase made for the class will encourage their labors in the same direction. It is unwise to require complete paraphrases from pupils. A line here or there, a stanza or two, that present no special difficulties, will fall to them, while the teacher's part will be to throw light upon an *obscure* passage, by a simpler, if more commonplace, rendering.

WORDSWORTH'S DAISY.

This second Daisy-study shows the different thoughts suggested by the same object. Quote also Montgomery's "There is a flower, a little flower, with silver crest and sparkling eye," and others, if you know them, that are less familiar. Both these poems are written in iambic verse. Repeat a line of each to show the equal length of lines, and call upon the pupils to study out the difference in the stanzas of the two.

Make this lesson a review of metaphor and simile, as taught in Letters Fourteen and Fifteen, Book II.

The Voice of the Grass.

This may be passed with a single reading. Its meaning will be taken at sight, and the rhythm is too abrupt and irregular for a model.

The beautiful tribute to the grass by Ruskin presents in most finished language an example of description.

To the Dandelion—J. R. Lowell.

The poems and studies of the preceding lessons have come to us from across the ocean. The present lesson is from one of our leading American poets. The English daisy is a finer and more highly prized plant than our common field daisy, but the dandelion is our own plant.

Make a word study by calling attention to the use of the following words and phrases :

Compare "beside the *way*" with by the wayside.

Explain the metaphor in "*fringing with harmless gold.*"

The choice of *buccaneers* as a name for the children rests upon their ruthless way of pulling dandelions, as if whatever they saw was a prize for their taking.

What is meant by "God's value"?

Quote the lines that refer to heart-seeing.

How is the bee pictured by a single word?

Enumerate the memory-pictures brought to the poet's mind by the sight of the flower.

What is meant by "peers"?

Compare the prodigality of Nature in the dandelion with that of the apple-tree in the "Discourse of Flowers."

The Bramble-flower.

The subject of this poem is the wild raspberry. It belongs to the Rose family. The primrose,

hawthorn, and violet are spring flowers, the bramble comes later. What indicates that the poet has in mind a parallel between the seasons of the year and human life?

Describe the rhythm, the verse, and the stanza form?

SECTION III.

CONVERSATION.—*Proverbs.*

LITERATURE.—*The Almond Blossom. Daffodil. Willow.
Palm Tree. Gentian and Rhodora.*

INVENTION.—*Franklin in Public Life in Philadelphia.*

Proverbs.

THEIR ORIGIN.

Each proverb was the original saying of some person, and would have ended with him had it not seemed to others a clear way of expressing a general truth or principle. One after another people quoted it, and thus it came into general use.

Example: A small spark may kindle a great fire; or, A little leak will sink a ship.

The occasion for using these proverbs is the wish to express the general truth that an apparently small circumstance may effect serious consequences.

If the circumstance is an *act*, the first is the appropriate proverb; if a *waste, or neglect*, the second is the better comparison.

If the class do not readily respond to the

questions upon the interpretation of proverbs, help them at first by giving the interpretation, and letting them identify with it the particular proverb that seems most appropriate.

Examples: 1. Before entering upon an undertaking, consider whether your means are sufficient for completing it.

2. If you will not yield to reason, you may be compelled by necessity.

3. Fit yourself for good service and you will not need to remain idle.

4. It is not a sign of skill to complain of your opportunities and materials.

5. Perseverance will conquer great difficulties.

6. Watch against evil while you are working for good.

7. Time and effort are needful for success.

“Poor Richard’s Almanac,” by Franklin, contains a large collection of practical proverbs relating to wisdom in every-day life. Quotations from it will be found in the books which pupils will read in preparation for writing a sketch of his life.

The Study of Poems.

[Letters and Lessons, pages 22–24.]

“The Almond Blossom” and “The Willow” are written in trochaic verse, “The Palm Tree” in iambs and anapests, and the remaining poems of this section in iambs.

The length of lines in the different poems may be shown by counting and by scanning.

1. *One two, one two, one two, one,*
One two, one two, one two, one.
2. *One two, one two, one two, one two,*
One two, one two, one two, one.
3. *One two, one two, one two, one two,*
One two three, one two, one two three one two,
One two, one two three, one two three one two.

Match the above movements to the first lines of the poems to which they are appropriate.

Which of the poems are arranged in two, three, four, six, and eight lines to the stanza?

QUESTIONS AND NOTES.

The almond-tree in early spring may be compared with the peach-tree of our own land, whose pink blossoms precede its leaves.

Call attention to the namings of the flower in the first two couplets. Question upon the fitness of the word "birthday." After the naming comes the comparison with other blossoms. Which couplets contain it?

Question upon *cruel, sturdy, clouding, bravest, bough*.

What fact of the flower is implied in the line, "With a bee in every bell"?

The daffodil of Wordsworth's poem is the same as the narcissus of the "Sorrow of Demeter," page 28, and the daffadowndilly of English children's delight.

To what class of words do the following belong: *wandered, floats, saw, fluttering, dancing*?

Each of the poems of this section contains a lesson, and illustrates a virtue or truth. Study each to find its teaching. Contrast "The Almond Blossom" with "The

Gentian "; "The Dandelion" of the last section with "The Palm Tree."

To what does "it" refer in the first line of "The Palm-tree"? What is it the object of the poem to show?

In "The Fringed Gentian" find a word-picture for spring, and one for autumn. What time is referred to in the first word of the fourth stanza? Find a double comparison in the use of fringes, first for real eyelashes, and then for the fringed lids of the half-closed flower.

The scene of "The Rhodora" is Concord, Mass. State the references in *our, thee, thou, his, them, I, my, me, their, its*.

The "purple" of the rhodora is a deep, rich red. The poet uses the word in its very old meaning for any intense red except scarlet. "Sages" are wise and venerable people who seek to know causes and reasons.

Trace the comparisons stated or implied in "coat of gold," "broideries," "lonely as a cloud," "the stars," "sprightly dance," "dances," "free arms," "willing smile," "to please the desert."

Franklin as a Useful Citizen.

[Letters and Lessons, pages 33 and 10.]

Dwell in class exercises upon this stage of Franklin's life, especially upon the spirit of helpfulness which prompted his acts, and his preparation by means of them for more conspicuous usefulness in higher fields of service afterward. This part of the biography is probably the most useful one for the class to study as an example to emulate.

One section of a class might be detailed to

relate the account of Franklin as the author of "Poor Richard's Almanac."

Another, to describe the clubs for mutual improvement which were organized by him.

A third might speak of his relation to the improvements in the city where he lived.

A fourth, of his inventive talent.

By dividing the work in this way, more reading can be brought into a short time, and each section of the class is made responsible for a part upon which they are to instruct the remainder of the class.

The written abstracts *follow* the oral recitations.

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SECTION IV.

CONVERSATION.—*Description and Narration.*

LITERATURE.—*The Moss Rose. A Forest Hymn.*

INVENTION.—*Franklin as an Ambassador.*

Description and Narration.

[Letters and Lessons, page 6.]

It is the object of this letter to prepare pupils for the two abstracts of PART THIRD, for the study of descriptive and narrative literature, and for such exercises in general description and enumeration, oral or written, as may be appropriate to their years.

Let it be impressed upon their minds that efforts of this kind, more or less fragmentary in character, are attempted by them in conversation nearly every day, and that it is the object of school training to enable them to do well what they are sure to want to do.

It is sufficient for present needs to read the letter, pausing upon each paragraph, or example, to question upon its meaning.

The Moss Rose.

[Letters and Lessons, page 24.]

The analysis of this lesson can be carried but a little way, but it affords to a gradually growing power its most natural exercise. Slide lightly over a word or phrase whose explanation is difficult, or couple it with what immediately follows or precedes.

The following will show a sufficient analysis for the remainder of the poem :

The angel—awaking—from light repose—whispered—to the rose.

What pictures the angel's condition ?

What states his act ?

Go on to tell what he whispered.

O fondest object of my care—found (to be) still fairest—where—all (all what?) are fair.

What does "fair" describe ?

What "fondest" and what "fairest" ?

Ask—what thou wilt (ask)—it—is granted (to) thee—for—the sweet shade—thou—givest (to) me.

Then—the rose—(with deepened glow)—said—bestow—on me—another grace.

What does "with deepened glow" describe ?

The spirit paused—in silent thought.

What was the thought ?

What grace was there (that) the flower had not (already) (equivalent to did not have).

It was but (only) (for) a moment. The angel throws (what?) a veil (what kind?)—of moss (where?) over the rose—and—could (there) a flower exceed (excel) that rose (when) robed—in—Nature's—simplest—weed.

A Forest Hymn—Bryant.

[Letters and Lessons, page 25.]

SPECIMEN LESSON—MEANINGS OF WORDS.

Temples—places for divine worship.

Architrave—the ornamental work at the head of a column or pillar.

Vault—the arch that the column supports.

To gather and roll back—refers to the echoing or acoustic effects sought in building churches or halls for music or for public speaking.

OFFICE OF WORDS.

What *relation* is shown by “ere,” twice used in the first sentence? state the references made by “he,” “me,” and “his.”

Explain “amid,” in the sixth line.

The use of “the” before “cool and silence” shows that they *name a place*. It is a case of naming from a quality. (See Letter One.)

What is the effect of “thrice” before “happy”? and to what does “happy” belong?

Explain the use of “mightiest.”

Ask and answer the questions what? and where? after “offer.”

EQUIVALENT EXPRESSION.

Line 24th. Human skill and grandeur can claim here no praise for the glory of shadowy arches and winding passages. The hand of man has left untouched this finished, perfect work of God.

Line 35th. This is a place of perpetual praise ; In the peace which gives thee pleasure, Nature here delights in thy abiding.

RHYTHM.

This poem is written in blank verse, or lines that do not rhyme. The meter is iambic, and the lines are five metrical feet in length.

Go on in the study of the poem, dwelling upon each sentence for one or more of the above-named forms of study. The object of study is to make the thought intelligent and the expression enjoyable. In subsequent readings by the pupils let each read a single sentence as marked by the period. Thus divided, the apprehension of its meaning will not be difficult.

Franklin in Public Life.

Picture vividly the time in which Franklin began to act as a statesman in the cause of the colonists. Any history of our country will contain a condensed account of the wrongs which sent him to England, and the study of a biogra-

phy will tell what was his especial service previous to the Revolution.

Writing will be made more easy and more successful if confined to a few topics which have been discussed in the class. Even if the teacher should decide upon the material and its arrangement, the language will still be the effort of the class.

SECTION V.

CONVERSATION.—*Word Study.*

LITERATURE.—*Allusions. Sorrow of Demeter.*

INVENTION.—*My Home.*

Word-Making.

[Letters and Lessons, page 11.]

Raising questions and exciting curiosity and interest are factors in a teacher's work of equal importance with the communication of knowledge. The English language *as now spoken* did not exist a thousand years ago—how, then, came it into existence if every generation of children learned to speak like their parents, and taught their children in turn to speak in their way?

A picture of the process is perhaps the best means of teaching the value of carefulness and correctness, since a language may grow better or poorer, but must change as the years go on.

Here is an example which can not fail to be understood. Among a half dozen little children one may be found who calls its mother "măm'-mä," others who say "mä'-mä," and others who pronounce the word as if it were spelled "mum'-ma." Say, in an emphatic way, "I'll tell mam-

ma if you do not stop," using each of the three ways. Now suppose that for fifty years these three pronunciations should continue. West of the Mississippi we will suppose the first to be the only one in use; in the South, the second; and in New England, the third; and we will further suppose that, as in old times, people went very little away from their homes, and that there were few if any printed books.

If *other words* had undergone similar changes or mispronunciations, at the end of the fifty years there would be three languages, or, at least, dialects, instead of one, in the United States; and, if they were to be newly written, the spelling would be different.

German and English have many words as much alike as are the three forms for "mamma."

The way, then, to make our language grow better where it is not perfect, and remain what it is in most respects, must be for each section of our country, every city, town, and village, to adopt and use the best forms of speech, to keep up the practice of writing and reading books and papers, to mingle freely with each other, and to train the organs of speech so as to utter words and sentences distinctly.

The words in "*graph*," on page 11, are manifestly different from the words which make the body of our speech, as it is shown on the page. Tell the class of the Saxons, the Celts, the Nor-

mans, the Angles, the Danes, and others, who at different times made conquests in England, and lived there. Some of these are among the most ancient of peoples, and have no record telling when either themselves or their language came into being. Many of our words have come down from them, but subject to changes all the time, and especially before the time when books were much in use, so that we both pronounce and spell them differently.

To trace words back through all their changes, by means of old books and manuscripts, is like following a river to its source. The dictionaries gather a great deal of the knowledge that has been thus obtained.

This amount of information, even, may excite interest in the study of words, and determine to an extent the future predilections of pupils. It seems to be the duty of a teacher to make all study winning, and then to leave her classes to find their own special tastes.

As an example for the teacher's use, apart from the pupils' books, we select the Latin *FACIO*, I make, or do, *FIO* and *FIERI*, to be made, and the French *FAIRE*, to make ; also, *FACIES*, the face, and *FACILIS*, easily made. From these have come the following :

FACT, something stated as done or made.

factor, one who does or makes.

factory, a place for doing.

manufacture, making by hand (*manus*).

facile, easily made, or doing easily.

faculty, power or skill to do.

benefactor, a well-doer.

malefactor, an ill-doer.

satisfactory, doing sufficiently.

The change is slight to *fect*, which gives—

affect, to act upon, as one's feelings.

affection, an acting with or upon in love.

disaffection, not done in love.

perfection, done to the end, or fully.

imperfection, not fully done.

infection, a doing in, as a taint.

effect, to do thoroughly.

confection, a made sweetmeat.

FACE, the countenance, the part that shows the making or doing.

efface, to blot out.

deface, to disfigure.

surface, the outer part.

facet, a little face.

fashion, an appearance.

fashion, as a word of action, meaning to make in the artistic sense.

facial, belonging to the face.

Then, by slight change, from *facial* we have artificial, official, officious, efficient, superficial, proficient, sufficient, deficient.

The word-ending *fy* comes from the same root, and enters into a large class of words—

purify, to make pure.

justify, to make just.

Glorify, satisfy, fortify, clarify, rarefy, magnify, dignify, horrify, simplify, ossify, beautify.

Let the pupils think of other words that *might* have been made, if there had been occasion. For example, if we had not had the better word *offend*, we might have made the word *angrify*, which only sounds strange because we never heard it used.

Historical and Mythical Allusions.

[Letters and Lessons, page 27.]

The special object in introducing this subject at this time is that the teacher may use it as a means of widening the general information of pupils. An allusion that is not understood is like a phrase from a foreign tongue; we are supposed to know its meaning, and are embarrassed that we do not. The ounce of prevention is taken in careful reading; the cure comes in retaining in memory the word or phrase that we may learn its meaning. The allusions that come into our reading may generally be easily traced. In the studies of the last section the story of Saul and David, in the book of Kings, the account of the slaughter of St. Bartholomew's day, and the cruelty of Herod, are examples of easy

reference. All boys and girls should look forward to association with educated people as they move on to mature life, and reflect that to enjoy association with them they must know, to an extent, the same things. The lines of reading should be selected with reference to this among other motives, and the teacher's earnest care, while it may not effect all that might be desired, will yet have great weight in modifying natural tastes.

The Sorrow of Demeter.

[Letters and Lessons, page 28.]

This is one of the most familiar of mythical stories. It carries the literature and religion of a people back into a period of which history has no other record. All modern literature is full of references to this prehistoric stage, and languages can all be traced to it.

The story of Persephone is beautifully told in verse by Miss Ingelow. It is too long to insert here, but no better study could be taken than the reading by the teacher of verses from it, as it matches this prose story.

EXAMPLES.

Persephone's farewell cry.

O light, light, light! she cries, farewell,
The coal-black horses wait for me.
O shade of shades, where must I dwell,
Demeter, mother, far from thee?

Demeter's sorrow.

My life, immortal though it be,
Is naught, she cries, for want of thee,
Persephone, Persephone!

The voice that summons her back.

Thou Lord of Hades, hear,
And let Demeter's daughter go.
The tender corn upon the lea
Droops, in her goddess gloom, when she
Cries for her lost Persephone.

Persephone's condition.

And doth our daylight dazzle thee,
My love, my child, Persephone?

What moved thee, daughter, to forsake
Thy fellow-maids that fatal morn?

Her lips reply without her will,
As one addressed who slumbereth still,
"The daffodil, the daffodil!"

SECTION VI.

CONVERSATION.—*Prefixes and Suffixes.*

LITERATURE.—*Poems of War. Hymns.*

INVENTION.—*My Home.*

Prefixes and Suffixes.

[Letters and Lessons, pages 14, 15.]

The point of the two letters of this section is the composite character of most words. Certain parts, generally either at the beginning or end of the word, seem to have attached themselves to the body of the word to affect its relation to other words or to influence somewhat its meaning. A review of the words which indicated relation or added circumstance will show that these parts of words (particles) have a similar use.

It should also be shown that, in ceasing to become separate words, these helping particles have lost in some cases their special character. For example :

Adhere means literally to stick to, as in the forms adhesive ; but we used the word “to” after

it, to say, “The moss adheres to the rock,” as if to were not a part of the word itself in AD.

AN EXAMPLE OF THE USE OF PREFIXES.

The Latin prefix AD, meaning **to**, or **with**, has changed its consonant ending whenever its sound did not easily unite with the root to which it was joined. Write the following examples, with their *literal* meaning; then give some phrase or sentence, showing the use of each :

Accept, to take to one's self.

Access, a coming to.

Accommodate, to adapt to.

Accord, to agree to or with.

Accost, to speak to.

Accumulate, to add to.

Adduce, to lead to or from.

Adhere, to cleave to.

Adjacent, lying near to.

Admire, to wonder at.

Aggrieve, to give pain to.

Ally, to bind to.

Annex, to tie to.

Append, to hang to.

Ascend, to mount to.

Attract, to draw to.

Arrive, to come to.

Attest, to bear witness to.

Exercises of similar kind can be easily gathered, for any prefix, from the dictionary.

SUFFIXES.

Distinguish, in connection with this lesson, between the literal and the customary meaning. The latter is often a weakened form of the latter, and sometimes a limitation of its use to a particular form.

“ Full ” is a strong word, but the suffix “ ful ” may or may not be, according to people’s use of the words to which it is appended ; for example, beautiful may mean *full of beauty*, or simply *having beauty*.

For the changing of orthography in adding particles to root words, the teacher is referred to the current spelling-books.

Incident of the French Camp—Robert Browning.

[Letters and Lessons, page 30.]

THE LESSON.—A prose paraphrase.

The Forced Recruit at Solferino—Mrs. Browning.

[Letters and Lessons, page 30.]

THE LESSON.—Tell the story of this young patriot with no reference to the words of the poem.

EXPLANATORY NOTES.

The battle referred to was between the Austrians and the French and Sardinians. It occurred in 1859. The Austrians were defeated, and the Treaty of Villa Franca followed immediately, by which a number of Italian states were freed from Austrian rule. Venetia, however, was held until 1866, when it too became a part of the kingdom of Italy.

The sympathy of the Venetians was with the cause of Italy. They hoped to be liberated in 1859, though obliged to furnish troops for Austria to use in the attempt to conquer and gain control in Sardinia. The conduct of the hero of the poem is intended to express the sentiment of all the Venetian soldiers, thus compelled to fight against their own people.

Admiral Stewart. Old Ironsides—Stedman.

[Letters and Lessons, page 30.]

The "Ironsides" is the old frigate Constitution, the most celebrated of American war vessels. It was the proposition to give up the vessel and sell its hulk for relics, etc., that called out from Oliver Wendell Holmes the protest beginning—

"Ay, tear her tattered ensign down."

Admiral Stewart, for the deed here pictured, received the thanks of Congress, a medal of

honor, and the praise of a whole country. “Iron-sides” was spared until 1881 as a monument of the renown she had won.

God moves in a Mysterious Way—Cowper.

[Letters and Lessons, page 31.]

THE LESSON.—Study the rhythm and commit the poem for recitation.

The Spacious Firmament on High.

Analysis: Study the poem for answers to the following questions:

- What proclaim?—proclaim what?
- What does display?—does display what?
- What publishes?—publishes what?
- What takes up?—takes up what?
- What repeats?—repeats what?
- What confirm?—confirm what?
- What spread?—spread what?
- What utter?—utter what?
- Does display—(when?).
- Publishes—(to whom?).
- Takes up—(when?).
- Repeats—(to whom?) (when?).
- Confirm—(when?) (how?).
- Spread—(where?).
- Rejoice—(where?).
- Utter—(where?).
- Singing—(when?) (what?).

Quote the words which describe (that is, answer the question "What kind?"), in the following cases: "firmament," "sky," "heavens," "frame," "original," "sun," "hand," "shades," "tall," "earth," "silence," "ball," "voice or sound," "orbs," "voice."

A Sketch of the History of My Home.

[See page 10, Letters and Lessons.]

BOOK IV.

Conversation. The Study of Words and Sentences.

The Letters of Book IV review the special features of the earlier books, and in addition discriminate the subject, predicate, and modifiers, as sentence members, and treat of the three kinds of sentences.

It may seem that the *naming of the Parts of Speech* might be easily taught and that they would be useful as an aid in analysis. The substitution of NOUN for name, ADJECTIVE for quality, or descriptive word, VERB for act or condition, PREPOSITION for relation, CONJUNCTION for connection, PRONOUN for reference, and ADVERB for answers to the questions how, when, where, how much, etc., following the verb, would, without doubt, be easy enough at any time, but as a useful scheme for showing the uses of words in ordinary discourse it would be found insufficient whenever the teacher turned from the picked

sentences of grammar to the paragraphs of the reader.

Then the old method of presenting every anomaly of language, with exceptions to every rule, and gathered examples of every peculiar form, must be resorted to, and language study is thrown into disrepute before the beautiful and logical relations of sentence members have been at all appreciated.

SPECIMEN LESSON.

The following model will illustrate the principles and recommendations for which these books are wrought :

“ And swinging a hand-breadth lower down
Is a modest shelf of books.”

This is a couplet from Miss Phœbe Cary. Of *what* does she speak ? A shelf.

And what does she *say* (predicate) of the shelf ? Is swinging.

What is told by “ a hand-breadth lower down ” ? Where it swings.

The general analysis having been made, we pass on to the *office of the words* :

“ a ” *points* to a particular shelf of books.

“ modest ” *describes* the same.

“ shelf ” is the general name for a raised platform for holding any objects or utensils. It is

limited to a particular use here by the words which join it.

“books” joined in relation to shelf by

“of” limits the use of the word, and describes the appearance of this shelf, by showing for what it is designed.

“is swinging” *states* the fact which the whole sentence suggests.

“down” shows that the swinging of the shelf is *below* something, i. e., tells *where*.

“lower” *compares* the height with something above the shelf (“the settler’s rifle”).

“a hand-breadth” measures the *distance down*.

What such analysis *loses* in grammatical definites, it more than gains in other language values.

In the more general method here pursued, the attention is given primarily to the thought; the words being taken singly, or in phrases, according to the measure of difficulty, or the capabilities of pupils, and defined in their usage to express some phase of the thought.

The ability to transpose sentences, and to substitute equivalent forms for any whose office is doubtful, removes half the later difficulties of parsing; and the “doctrine of speech-part-ship” can then be rested where it belongs—on a clear apprehension of the use of words in sentences—as it could not if the classification must be made

by pupils of ten years who have had no training in general analysis.

If these reasons fail to convince the teacher, no difficulty will be found in *giving names* to classes of words, while pursuing in general the policy of these lessons.

In any case, the avoidance of so detailed an analysis as to introduce doubtful or anomalous grammatical points is to be preferred to the old plan of studying language by means of picked sentences, taken out of their pertinent and natural connection in actual discourse.

WORDS DEFINED BY USAGE.

The exercise of *inferring* the meaning of a word from its use in a particular sentence, whose general meaning is understood, is an application of the same principle of INDUCTION that is the basis of all knowledge.

I do not *know* that all grass is green, except as I infer it from the fact that I have never seen other than green grass, nor heard of any of a different color.

The pupil has a general idea of the meaning of "worthless," but a study of its use in the two examples of page 2 (L. and L.) will show that different *shades* of meaning attach to it in different connections.

"He loved my worthless rhymes, and, like a friend,
Would always find out something to commend."

The fact that the worthless rhymes were loved, that they had in them anything worthy of commendation, shows that worthless is not here used in its strongest sense, but only for a modest estimate of the genius shown in the verses. The same word used before "fellow" in the last example, "a worthless fellow," means not only without value, but positively harmful in influence and social relations.

The study of the sentence lights the meaning of the words, and the words when studied shed new luster upon the thought.

The Two Principal Sentence Members, Subject and Predicate.

Poetry and elevated prose differ from ordinary writing in choosing words and expressions that will give greatest pleasure. The diction is generally more simple, though less commonplace. Involved sentences are rarely used, epithets take the place of long descriptions, and thoughts are expressed in their most incisive form. It therefore happens naturally that the examples of distinctly marked sentences containing a single subject and predicate, with few added words, are to be sought in poetry rather than in prose.

For the necessary practice in teaching the relation of these two terms, see "*THE VOICE OF SPRING*," page 15, stanzas three and five, where

each line is a distinct clause ; also “MARCH,” and sentences from “SPRING,” page 16.

INCIDENTAL TEACHING.

In the sentences beginning “There’s joy” and “There’s life,” the subjects proper would be joy and life, as if the poet had said, “Joy is on the mountain” ; but, as that would carry a slightly different meaning, it is customary to analyze the sentence as it is, calling “there” the subject.

In the SONG OF THE SUMMER WINDS, find the predicates that have “we” for their subject.

Modifiers.

The idea of the effect which words may have upon each other was first illustrated in “Picture Phrases,” Letter Four, Book I ; if the teaching here given is not found to be sufficiently explicit, go back to that letter, and recall its teachings by repeating them.

Use especially such forms of direction as the following :

Modify the general word **walk**, so as to make it a name for the path to the gardener’s cottage in the poem of this letter.

Modify the word **walls**, to make the picture of Dovecote Mill.

Modify the word **eyes**, to limit its application to those of the gardener.

Modify the word **face**, first to stand for

that of the miller, and then for that of his young son.

To modify means literally to make (-fy) according to a mode, that is, to alter to suit a need. Qualify has a similar derivation, to make "*such*" [qualis], that is, such as is required or wished. Following out this thought, turn to page 18 [L. and L.], and modify or qualify "days" to make the word name especially autumn days. Do the same with "winds," "woods," and "meadows."

How is "hollows" modified to make it stand for those of a particular place—"gust," to make a particular kind—"tread," to indicate the one the poet has in mind.

Without specifying further exercises, the author commends this intensifying of meaning wherever in poem-study it is practicable. The mind is detained upon an idea by this means till it has taken an account of its scope, a by no means unnecessary aid in case of careless, volatile readers.

Note in "Indian Summer," page 18, how much would be lost if "hue," "winds," "grass," "blushes," "nuts," "tocsin," "squirrels," "nights," "whiteness," "maze," "tread," "sleep," "winter," "pearls," "heart," "tree," "bee," "glee," "bluebirds," "things," and "by and by" were taken in vague generalness *without* the particularizing of their use by an expression of some especially appropriate quality, or mark, that is indicated by the modifying word.

It is by such analyses that the beauties of litera-

ture are made to appear. After such word study this poem will be read aloud with more evident appreciation. Many a teacher will wish she had had early training herself in this line of culture, so as to be now lifted into higher planes of reading and study. She may earn the gratitude of her pupils by letting them profit by her regrets in her greater efforts to improve their tastes.

"Sheltering vines," "bush of green," etc., are cases where there is less of *limitation* in the term than of the *emphasizing* of some quality. Each instance has its own lesson which the judgment of the teacher will recognize. The teaching will close with a single example, showing how appropriate passages anywhere may be treated.

The Gardener's Cot.

[Letters and Lessons, page 4.]

SPECIMEN LESSON.

A narrow graveled walk, bordered by early and late roses (5th stanza), led straight from the gate up to the rustic door.

The subject of "led" is the word "walk," the general name for a foot-path.

"a" makes it particular.

"narrow and graveled" describe it, as also does
"bordered by early and late roses."

[Note that all other possible kinds of walk are *excluded*.]

“led” is the predicate word. It is the office of “a walk” to lead somewhere. It is here *stated* that this one did.

“straight” tells *how* the walk led and excludes other possible ways.

“from the gate” modifies the leading by telling where it began, and what relation there was between gate and walk.

“rustic” pictures the gate vividly and excludes from the mind other kinds of walk.

“up” implies a rising way, a manner in the leading.

“to the door” the direction and end of the leading.

Summary: The subject has four, and the predicate four modifications.

8th and 9th Stanzas.

“Sight” is the subject. “Is” is the predicate. It is incomplete without Betty.

“When all is done” is a parenthetical sentence not much related to the rest.

“Sight” is one of the most general of words. It is limited here by “the” and “prettiest,” which precede it.

Prettiest implies a comparison with other sights; the two lines following contain a sentence (or clause) extending the use of sight in its wideness to all that either physical or mental seeing can embrace, so increasing the force of the par-

ticular one marked here by "the" and "prettiest."

The two lines of the 9th stanza still further emphasize the "sight" in its beauty, the first by referring to all that one may ever have seen, and the second by claiming that *memory* will hold the sight (picture) in the future. All the foregoing clusters about the single word "sight" to make its prettiness a vivid picture.

The predicate, besides the word Betty, modified by "little," has a name for her—"pet"—limited by "gardener's" and "the."

Kinds of Sentence.

[Letters and Lessons, page 5.]

The Statement is so much more common than the Question or Command that it is usually accepted as the sentence proper, the other two being variations of it. Thus the interrogative sentence is said to be a statement put in the form of a doubt, and only to differ from the assertion as a negative sentence differs from a positive.

- Thus : 1. It is the palm.
2. Is it the palm ?
3. It is not the palm.

In all these cases the subject is "it," the predicate "is," completed by palm.

The second kind is a statement addressed to a

real or imagined person, and the predicate speaks *to* instead of *about* the subject, as a matter of course.

Classify the following examples :

“Come with me through the orchard lot.”

“Come forth, O ye children of gladness, come !”

“God shield ye, heralds of the spring.”

“And what is so rare as a day in June ?”

“The gloomy winter—who is he ?”

“But who the melodies of morn can tell ?”

“Curl the still waters, bright with stars.”

“Swiftly walk over the western wave, spirit of night !”

“Come, see the north wind’s masonry !”

“Let not the silver lily pine.”

“Make way for Liberty !”

Contracted Sentences.

The same argument that makes a place for the pronoun holds for contractions when they do not obscure the sense. Young pupils, however, should always be able to give the complete form as a protection against incorrect abbreviation, except in cases of plainly idiomatic expression where amplification would be clumsy and difficult.

It will be sufficient for present teaching to dwell upon such forms as come in the way of

the lessons. On page 16—"Spring"—the exclamations in the 4th and 7th paragraphs, to become sentences, require both a subject and a predicate (there is). The use of them, however, adds no new idea, and in an elevated style their omission gives added force.

In the same selection find predicates for "scenery" and "sap," and subjects for "pull," "blow," and "lies awake."

Supply the omission in

"He sings to the wide world, and she to her nest."

"The time hath laid his mantle by
Of wind, and rain, and icy chill,
And dons a rich embroidery," etc.

"Small clouds are sailing,
Blue sky prevailing."

Count the subjects and the predicates in the last stanza of "The Gardener's Cot," on page 5.

Make separate sentences for the compounded predicate in the last two lines of the stanza:

"And little Betty will say to you
That he is good and brave and true,
And the wisest boy you ever knew."

Review Lessons upon Words.

[Letters and Lessons, Letter Twenty-eight, page 7.]

KINDS OF WORDS.

Name ten of each of the following natural or political divisions or features of the world in which we live :

1. Seas, bays, gulfs, straits.
2. Continents or islands, peninsulas, capes.
3. Mountains, plains, deserts.
4. Rivers, lakes, water-falls, springs.
5. States, kingdoms, empires.
6. Cities, towns, villages.

Make a list of surnames covering those of your special acquaintances.

Recall all the Christian names with which you are familiar.

Look through a daily business newspaper, and gather the words which identify particular ships or other vessels.

All these are Individual Names.

Christian Names.

It will be a pleasant recreation to trace at this time the changes which names have undergone in being used by different nations. The modification given to any word as spoken by a foreigner would in time account for a difference so great that the different forms of a word would hardly be recognized to have had the same original. Little children mispronounce, and so make new forms which are accepted first as nicknames, then made general by being adopted.

The common name John was Johan, and Johannes in German till shortened into Hans, which the Swiss made into Hansle. The corresponding Greek word is Jannes; the Danish, Jens or Janni; the Welsh, Jan; the Italian, Giovanni.

All these remained male names. The feminine forms that correspond are: Jane, Joan, Johanna, Jenny, Janet, Jean, Jeanne, Jeannette, Juana, Juanita (pronounced Hwana and Hwanita).

Charles may be traced in the following: Karl, Charlot, Carlos, Carolus, Carlo, Caroline, Charlotte, Lotti and Lotta, Carlotta.

Other examples of variation: Katherine, Kate, Katrina, Kathchen, Kathleen, Karen, Kolina, Gaton.

Francis, Franz, François, Francisco, Franco, Frances, Fanny, Fanchon, Fanchette, Cecca.

Robert, Robin, Robinet, Rupert, Ruberto, Ruprecht, Rab.

It will be seen that the most of the changes must have been made unconsciously by foreigners, who adopted a name that they could not pronounce without giving the accent of their own language. If this is shown so plainly in personal names, it may be inferred in all borrowed words, and thus the existence of different languages accounted for in part.

It must be borne in mind that most of these changes were made before spelling became fixed, and that fewer are likely to occur again.

GENERAL AND SPECIFIC TERMS.

Draw a circle to represent what is included in the term FOOD. Divide it by lines drawn to

the center, so as to illustrate smaller classes naming *kinds of food*. Write over against each kind a phrase or sentence which shall limit the word food to the kind described, thus :

Grain.—*A starchy, nutritious food* of many varieties, used everywhere as a staple article of diet. *Pursue the same course with a number of examples.*

QUALITIES.

What list of qualities can you gather for describing a day, a horse, a fabric, glue, benzine, water, sugar, lead, silver. Make a list of mental and one of moral qualities.

Join the words to the thing or person they describe, either by placing them before the word or after it with a connecting particle, or after “*is*” in some of its forms.

Example 1. A thick glue ; pure silver ; an intelligent lady ; an honest man.

2. A horse of great value ; water from the well ; a child of great promise ; a boy with perfect health ; a man of high principles.

3. The horse is vicious ; this sugar is coarse ; Mary is very bright, but Susie is good ; the boy was efficient and truthful.

Go on with the other topics in similar way.

DESCRIPTION AND NARRATION.

[Letters and Lessons, page 12.]

Find examples of narration, comparison, picture-phrasing, contrast, and enumeration in

“The Vale of Keswick,” as described by Dr. Brown.

Of what is “Morning in Scotland,” on page 20, an example?

Of which figure of comparison is “The Wind and Stream” a specimen? Of which is “Belling the Cat”?

Study in connection with this letter “Spring,” page 16; “June,” page 17; “The Cotter’s Saturday Night,” page 26; “A Golden Deed,” page 23; and “The Sleep of Endymion,” page 24.

The Cotter’s Saturday Night. Nature, History, and Mythology.

The study of the selections embraced in this division of Book IV has been anticipated in the conversational studies upon the letters.

If pupils have received and profited by lessons upon the earlier books, this, of a similar nature, will present no new difficulties. The plan recommended is as nearly that which a lover of literature would pursue with a young companion as can be made consistent with school numbers and relations.

All questions, explanations, analyses, and studies have the one aim of making the meaning of the text clear and full. As has been said, no single selection should be worn out by an exhaustive treatment. It will be found that some lines or paragraphs suggest the interpretation

by paraphrase, others the change of single words or phrases; many cases will occur, especially in poetry, for transposition; and words used in peculiar or special ways, allusions, references, figures, etc., will challenge a study of their range and force. When all these points have cleared the obscurity of the parts, the meaning and motive of the whole may be questioned upon, and the thoughts suggested by it discussed. Each and all these topics will be adapted by the teacher to the grade and capacity of pupils; the relation between the work of teacher and pupils will also vary with the varying circumstances. In this more than any other department of school-work there is place for pupils to be recipients of a teacher's work and wealth, passively yielding to the impression stamped by a superior mind.

A Golden Deed.

[Letters and Lessons, page 23.]

This study is to be taken not only as a deed that is golden, but one that is told in golden words. The style of the prose narration has all the qualities that belong to good writing, a plain, straightforward, direct account, in orderly method and good language; and the poetical selection is a vivid picture.

One of the difficulties felt by young writers is the division of their work into paragraphs.

The school readers are not always safe guides, as breaks are made to accommodate the practice of reading in turn. The paragraph should be as distinctly marked as a stanza of a poem, and, however long, should be unbroken till its close. Having called attention to this fact, question upon the paragraphs of this selection, and whether each has a distinct idea.

Study "The Sleep of Endymion" and selections from the school readers with this point in mind.

Notice the shortness of the sentences in the poem by Montgomery, when the style becomes intense as in the lines beginning "It must not be. She will not fly. She can not yield. She must not fall."

"The Sleep of Endymion" is a model of beautiful English diction.

The prose version of "The Cotter's Saturday Night" may be taken as a study in Equivalent Expression, or the story may be told with no reference to the poetry. If the former method is pursued, care must be taken to avoid a stilted style; if the latter, not to miss the fine details that the picture needs.

Examples for the Training of the Ear for Rhythm.

Changing, fading, falling, flying
 From' the homes' that gave' them birth,
 Au'tumn leave's, in beau'ty dy'ing,
 Se'ek the mo'ther breast of earth.

I know the song that the bluebird is singing
 Out in the apple-tree where he is swinging.

"A milk-maid who poised a full pail on her head
 Thus mused on her prospects in life, it is said."

"The dew was falling fast, the stars began to
 blink,
 I heard a voice; it said, 'Drink, pretty creature,
 drink.'"

"From the streams and the founts I have loosed
 the chain."

I am mo'narch of al'l I sur'vey,
 My righ't there is no'ne to dispu'te;
 From the cen'ter all rou'nd to the sea'
 I am lord' of the fowl' and the bru'te.

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